Kine WEEKLY

POST WAR MARKET

See page 3.

BACK UNDER THEIR OLD RECORD-BREAKING TRADE-MARK!

Sound all the Sirens! Ring all the Bells!

THOSE RIOTOUS RAIDERS ARE APPROACHING YOUR PAYBOX, WITH "BONNIE SCOTLAND" AND "FRA DIAVOLO" RECORDS AS THEIR OBJECTIVE!

LAUREL & HARDY in "AIR RAID WARDENS"

Trade Show TODAY 11 and 2.30, M-G-M Theatre

It's the PRODUCT that Counts!

Here's what makes 'em Paramount!!

LUCKY JORDAN
ALAN LADD
Helen Walker · Marie McDonald
ALAN LADD'S FIRST STARRING VEHICLE
REMEMBER "THIS GUN FOR HIRE" and "THE GLASS KEY"

TRIUMPH OVER PAIN
JOEL McCREA · BETTY FIELD
HARRY CAREY
PRESTON STURGES' SPECIAL ADAPTATION OF RENE FULOP-MILLER BEST SELLER

TRUE TO LIFE
FRANCHOT TONE · MARY MARTIN
DICK POWELL · VICTOR MOORE
SONG-STUDDED RADIO MUSICAL ROUND-UP

DIXIE
In Technicolor
BING CROSBY · DOROTHY LAMOUR
Marjorie Reynolds
DE LUXE MUSICAL WITH GALAXY OF STARS

LADY IN THE DARK
In Technicolor
GINGER ROGERS · RAY MILLAND
WARNER BAXTER
SPECTACULAR MUSICAL IN GLOWING TECHNICOLOR

LET'S FACE IT
BOB HOPE · BETTY HUTTON
DONA DRAKE · MARJORIE WEAVER
BOB HOPE COMEDY
COLE PORTER'S MUSIC
with Betty (Fleet's In) Hutton

Paramount Pictures

Kine WEEKLY

POST WAR MARKET

See page 3.

PER ANNUM POST FREE IN U.K. & CANADA. U.S.A. $12. OTHER COUNTRIES IN-

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Trade Show TODAY 11 and 2.30, M-G-M Theatre

JESSIE MATTHEWS
in
"THERE GOES THE BRIDE"
with
Carol Goodner Roland Culver
Jerry Verno Owen Nares
Directed by Albert de Courville
C.E.A. 8½ Marks for the Masses

LUPINO LANE
in
"NO LADY"
with
Lola Hunt Sari Maritza
Cycil McLaglen Renee Clama
C.E.A. 8¾ Marks for Popular Halls

TOM WALLS and RALPH LYNN
in
"TURKEY TIME"
with
Robertson Hare Mary Brough
Dorothy Hyson D. A. Clarke Smith
C.E.A. 8¾ Marks for All Classes

RICARDO CORTEZ and SALLY EILERS
in
"TALK OF THE DEVIL"
with
Basil Sydney and Moore Marriott
TRADE SHOW:
TUESDAY, 18th May, at 2.30 p.m.
G.-B. THEATRE

NED SPARKS and GORDON HARKER
in
"TWO'S COMPANY"
with
Mary Brian and Robb Wilton
TRADE SHOW:
WEDNESDAY, 19th May, at 2.30 p.m.
G.-B. THEATRE

SYDNEY HOWARD & BETTY ANN DAVIS
in
"CHICK"
with
Mai Bacon and Cecil Humphries
TRADE SHOW:
THURSDAY, 20th May, at 2.30 p.m.
G.-B. THEATRE

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Kinematograph WEEKLY

No. 1,882 Thursday, May 13, 1943. Vol. 315

The BIGGER the feature—the more IMPORTANT the short—A "DISNEY" EVERYTIME!

POST-WAR MARKETS FOR OUR FILMS

Planned Scheme Needed

M. of I. POINTS THE WAY

THE need of a planned scheme for the marketing of British films in the post-war world is advocated by experts as a prime essential in the rehabilitation of the British Industry.

The formulation of a blue print of a sales organisation is declared to be an essential concomitant of the efforts of the British Producers' Association to prepare suitable films for the potential requirements of occupied countries.

Valuable spade work has been performed by the Ministry, whose propaganda units have penetrated to places where no films have previously been seen. An organisation must be formed to avail itself of these facilities at the end of the war.

In this way only will a mad scramble for overseas markets be avoided and our Industry will be assured of a representation of its products consonant with our national dignity and the investment at stake.

Already the Ministry of Information possesses a nucleus of such an organisation, but a further step might well be taken by the Foreign Office by implementing a suggestion made last year that every Embassy should possess a properly accredited Film Attaché, whose duty it would be to advise on film matters generally.

Can Great Britain set up a Films Export Division of the Board of Trade to operate after the war as a permanent organisation similar to the U.S. Bureau of Foreign and Domestic Commerce, which has done so much for American pictures abroad?

Preparing the Market

Speaking to the Merseyside Film Institute Society last week, Sir

Continued on page 42D

All Film Credits Unfrozen

U.S. TRANSFER BAN LIFTED

[illegible]ficial announcement has been [illegible]e by Will Hays of the lifting the British Treasury of all re[illegible]tions on the remittance of [illegible] revenue due to America from [illegible]land.

[illegible] is estimated that £15,000,000 [illegible]ly will be released by the re[illegible]al of the restrictions, and that [illegible]mulated funds amount[illegible] to £5,000,0[illegible] will also be re[illegible]ed.

[illegible]merican film Trade circles en[illegible]ge the possibility of Australia, [illegible] Zealand [illegible] India following

SCHEN[illegible]K BACK WITH [illegible]0th-Fox

[illegible]seph M. S[illegible] [illegible]nck has signed [illegible]even-year [illegible]ract with 20th [illegible]ury-Fox wi[illegible] [illegible]by he becomes [illegible]d of the st[illegible]. This post is [illegible]ed above [illegible]at recently re[illegible]nished by [illegible]iam Goetz. [illegible]e product w[illegible]h will be forth[illegible]ing from th[illegible]20th-Fox Holly[illegible]d studios w[illegible] number thirty [illegible]ory feature[illegible]ictures, accord[illegible]to Spyros Sk[illegible]as. The budget [illegible]e is set at [illegible].000,000 dollars.

A.B.C. Thanked by Stalingrad

Signed on behalf of the citizens of Stalingrad by M. Pigalev, chairman of the City Soviet, a message has been handed by Mr. Maisky, Russian Ambassador, to A. G. Allen, M.C., chairman of A.B.C. It reads:

"Allow me to express the very sincere gratitude of the people of Stalingrad to you, to the kinema workers and to all those who took part in raising funds for our town. This support will help us to rebuild more quickly the industrial enterprises and residential dwellings of the heroic city which were destroyed by the German-Fascist barbarians. Stalingrad must and will be restored!"

Big Increase in Footage Screened

BRITISH PERCENTAGE LOWER

ALTHOUGH the feature footage shown last year was 812,000,000 up on the previous year, the percentage of British films shown at 21.12 per cent. was 2.28 per cent. lower.

The Board of Trade announces that exhibitors' returns for the year 1941-42 have been examined and that films exhibited during the year ended September 30, 1942, show that during that period the aggregate length of registered film (including repeated performances) exhibited in kinematograph theatres in Great Britain was 44,278,000,000 ft., compared with 43,466,000,000 ft. in the previous year.

The total length of British film exhibited during the same period was 9,353,000,000 ft., or 21.12 per cent. of the whole, as compared with 23.4 per cent. in the same period of 1941.

The aggregate length of long films (i.e., of 3,000 ft. or over) included in the above figures was 40,006,000,000 ft., of which 7,522,000,000 ft., or 18.80 per cent., were British, as compared with 21.3 per cent. for the year ended September 30, 1941.

Under the Act, the minimum proportion of British film which exhibitors are required to show during the year ended September 30, 1942, was 17.5 per cent. in respect of long films and 15 per cent. in respect of short films.

S.O. BAN ON 16-YEAR-OLDS

County Councils to Discuss Position

Local authorities have shown keen interest in the collapse of the Cornwall County Council's attempt to ban children under 16 years of age from Sunday kinema entertainments.

The Warwickshire C.C. Licensing Committee reports that as this may prove a test case of considerable importance, and is a question of general importance to county councils, it should properly be dealt with through the County Councils Association.

Bradford Watch Committee has declined to consider objections lodged by the Bradford C.E.A. to certain of the Sunday opening conditions.

Kinema Spares and Replacements

C.E.A. AND K.M.A. JOINT MOVE

JOINT discussion between manufacturers and users of kinematograph equipment represented by the K.M.A. and C.E.A. will, it is hoped lead to a fuller supply of apparatus parts and replacements during the next twelve months.

Officers of the Cinematograph Exhibitors' Association and Coun. Joe Pollard met members of the Equipment Section of the Kinematograph Manufacturers' Association as a Joint Committee to discuss a number of problems on Monday last.

The necessity for a considerable amount of standardisation was stressed, and its advantages recognised, but owing to war time conditions it was realised that further progress was most likely to be achieved through the medium of the British Standards Institution at the conclusion of the war. By standardisation is meant that parts common to a number of systems or manufactured articles should be of standard design and readily obtainable and manufactured by manufacturers.

It was recognised that within the limits imposed by shortage of material and labour, a good deal might be done immediately by adaptation, and in this respect the representatives of the K.M.A.

Continued on page 5

Latest War News ON BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY
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NEWSREELS TO-DAY

IT takes two parties to make a contract—and to keep it. But it generally takes a good many more to prepare one, if it is going to work efficiently as a component part of the machine and do its job through fair weather and foul. And sometimes we have to listen to critics of the arrangement who devote more attention to the weather conditions of to-day than to the possibilities of to-morrow

Newsreel policy, for instance, seems entitled to a rather more longsighted analysis than it is getting in the branches. The newly organised supplementary contract has come in for some very hard words, and exhibitors are in some areas being advised not to sign it. Their preference for the liberty to which they have been accustomed is natural.

However, under rigid war restrictions, the Industry must by some means or other effect material economy in its use of film stock. One method involves the sharing of one particular issue between two kinemas, even although the two are probably subscribers in different reels.

But the stipulated rental of the original contract is, and will continue to be, payable. This is one feature of the argument which has caused heartburnings, but it is doubtful if the critics give full weight to both the pro and the con of it. It means, of course, that if the buyer can force no readjustment neither can the seller.

In other words, there are safeguards for the exhibitor which are of a very positive value, and those who negotiated the contract have provided against the possibility of rising prices except in circumstances guaranteed as valid by a committee upon which the C.E.A. has full representation. A good open grumble in branch meetings lets kinema men have their say; consideration thereafter will, we think, reinforce their confidence in their negotiators.

Long Shots

BRISTOL C.E.A. branch meeting last week brought in a large number of country members to meet the President, General Secretary, and other officers. The subject of regrading was responsible for some very plain speaking, not so much because the branch's own scheme had been turned down, as dislike of the methods in which it had been handled in London.

BUT differences of opinion did not cloud the pleasant atmosphere of the luncheon which followed, at which the Lord Mayor of Bristol was present. The President's plea for licensing conditions upon a national basis was listened to with great interest.

RKO-RADIO is one of the renting companies we all like because its staff constitute a very happy crew, and it was with considerable pleasure that I attended a lunch last week in their society. We had just seen "Forever and a Day," and although the whole affair was quite informal, we enjoyed one or two speeches. Sir Randle F. Holme was a cheery chairman, and put over a quotation from Calverley with a good deal of point. Ernest Simon and his colleagues certainly enjoyed a break in their convention week.

FLASHES from various Ministries upon kinema screens seldom raise in patrons any enthusiasm whatever; usually they are borne in silence with the knowledge that at least they are short. Whether any warmer reception would be given to Biblical texts thrown upon the screen as suggested by Lord Hankey this week when speaking at a united service of prayer is doubtful.

LORD HANKEY was on firmer ground when he suggested that a fine epic of Malta could be built up, beginning with the shipwreck of St. Paul, with episodes of the crusading knights of Malta and culminating in the heroic defence under General Dobbie through days and nights of stress.

LAST week-end the King and Queen, who were spending a quiet time in the country, were present at a kinema entertainment on the Saturday evening at which the remainder of the audience were troops. The film which their Majesties saw and heartily enjoyed was "The Black Swan," the 20th-Fox Technicolor pirate story set in the West Indies.

THERE is no mistaking the wide appeal of this picture, which, at the Odeon, Leicester Square, has taken more money in its first week than any film in the theatre's six years of existence.

WHAT with the producers' desire that a great deal of their business should be "off the record" and the fact that the B.F.P.A. offices overlook noisy Haymarket, reporting of the association's deliberations is not an easy task. There is a prospect, however, of more commodious offices being taken to meet the expansion of activities which is imminent. So perhaps a haven of comparative silence may be discovered in a London square very shortly.

WEDNESDAY of last week provided a big agenda which occupied three hours. J. A. Rank, who presided, is one of those rare chairmen who do not speak unnecessarily: his remarks being applied to elucidating a problem and having sensed the feeling of the meeting to putting it in a form which the members will most likely approve.

EVERYBODY is genuinely sorry to hear that Harry Burgess, RKO-Radio publicity manager, is in hospital following a collapse which took place on Friday night while cycling home. It means entire rest for a few weeks, I understand.

HARRY is a demon for work, and he has been overdoing it, the latest spot being preparation for the RKO branch managers' convention. So his heart has given him a warning in time and a touch of blood pressure confirmed it. Here's hoping for a speedy recovery.

WHAT is there about film production which makes workers go temperamental? The players began it and now it seems to be affecting the workers. A few weeks ago these notes quoted the A.C.T. report which protested against advertising films because they "irritated" the technicians who worked on them. This week I hear of some studio electricians who want threepence an hour extra when working on Technicolor pictures because of the "mental strain" involved.

AT a time when men have been fighting and marching in dust and heat and wet and cold in Tunisia, having to be alert every minute to avoid being blown to bits, this talk of "mental strain" imposed by a greater handling of studio arcs than usual sounds just silly.

BUT there is a greater joke than this to be recorded. Some studio electricians who went out on location recently and found the sleeping accommodation not that of a first-class hotel (although no worse than the general run of Service conditions) demanded *to be paid double time for the sleeping hours* because of this. A compromise was reached on the basis of single time for sleeping—and eating—hours.

I THOUGHT it would not be long before the suggestion of an anthology of film sequences, made in these columns last week, received response. From letters received it would appear that a number of readers have been recalling scenes from past film successes (and non-successes, for that matter) and finding enjoyment in doing so.

AMONG the favourite sequences which have come to hand are the big Babylonian scene in "Intolerance," the "val-

kyrie" scene
men," Vale
scene in "
the chariot
and the revo
"The Great Z
that a major
are from silen
have to be "
in order to
projectors.

OLIVER B
Film In
warm interest
gestions, poi
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the National
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IF readers c
gestions
stand out in
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difficulties of
can be ove
says, ought to
through the le
N.F.L.

SIR BASIL BROOKE, the new
appointed Prime Minister
Northern Ireland, demands
tion in these notes as a keen a
regular filmgoer. When du
permit he attends all Trade sho
possible in Belfast. He is a gr
believer in the kinema as
means not only of education b
also of entertainment, and qu
recently supported an applicat
for the use of the Ritz, Belfa
for a Sunday show for war worke
His judgment proved correct, as
large number of people we
unable to gain admission.

ON all hands I hear warm app
ciation of Anna Neagle's fi
appearance at the Brains Tr
session last week: this in spite
Hannen Swaffer's acid criticism
her choice of Disraeli among th
world's great statesmen. The que
tion-master's easy "You used
order Disraeli about, didn't yo
Miss Neagle"? brought back
atmosphere of harmony ve
pleasantly.

RECOGNITION of a forme
kinema manager by one of h
patrons in the North African dese
is recorded in a letter to a frie
written by Sergeant Pilot Charl
Hutchin, formerly manager of t
Elite, Bordesley

CHARLES m
in the dese
two Tommies
lend him a ha
one of the pair
somewhat curio
amused when
unmistakable
said, "Excuse
ain't you the
'Elitey,' Bord
inquisitive one
one of the old

CONCERNE
exclusion
from the ann
list, Republic
wide voting
exhibitors on
giving an Osc
performance
section of pub
will be in syn
ject.

THE STROLLER.

Close-Ups

by

— SCRE NCOMBER —

ush.

ONT loo ow, but—Herbert Wilcox is king a film! Maybe the interes f national security shouldn't ve mentioned it, ause it's very hush-hush; nd close doors, beautiful es, cloaked ures and suchlike. might c have E. Phillips penheim d g the publicity. the story go hat everyone mus' e a permit go on the set; that rs are loc during shooting even the ars say their dia- e in such vay that they don't w what t 're talking about. ich goes to ow there's nothing under th um.

dded prec ions might be the ction of a p verful radio station fam the d ogue, or the takes il be run through a jig-saw chine to m e it more difficult the gagged and blindfolded or when cutting.

omplications have arisen, since staff, intrigued by the secrecy, e taken to disguising them- es. There was a sensation the r morning when Del Guidice eared as clapper boy, until turned out that it was the per boy impersonating Widgey man disguised as Guidice. He himself away the minute he ter eating spaghetti with a kscrew.

mour had it that Anna Neagle st be around when Queen Vic- a swept out the set. Later she heard saying . . . "So I told heliffe," and was exposed as men Swaffer. A camouflage ex- has been called in to dis- "The Yellow Canary" as a n woodpecker, and the title is be altered to "Camouflaged ary." As matters stand the only who knows what's happening Herbert Wilcox, and the way gs are going maybe he'll have en before editing is com- ed.

Critical.

ur Jympson Harman, n't he the *Star* man? but he wr es pars ut his "F nds the Stars."

Story Conference

o this gu Nelson puts the telescope to his blind . . ."

Lookit! another sub- ine picture Not perisc mug . . . tele- e So he ys, 'The heck, n't see it . "

Sure he c n't see it, them escope th are for hearing ough."

Hearin' thr h! Listen, sap, re thinkin' microscope that use on th ther end of the nd boom so, anyhow, this son gets h ed off and so says 'Kiss Hardy.'"

What is 'Andy Hardy the Fairies O.K., forget You win. So I have Do amour as the goddess t s really a miss- heiress an he starts in to 'Jingle, J le, Jingle." Say, that's ell. Well, so Sarong!"

Anna Beale who has raised £11 for the Great Ormond Street Hospital for Sick Children

DARTMOUTH EFFORT FOR KIDDIES

10-year-old Collects £6 for Sick Children

One of the keenest exhibitor supporters of the Great Ormond Street Hospital for Sick Children is George W. Alexander, manager of the Cinedrome, Dartmouth, whose efforts have been materially aided by the enthusiasm and hard work of 10-year-old Anna Beale.

Last week Mr. Alexander was showing Tommy Trinder's appeal film, "It's Up to You," and Anna volunteered to make collections in the vestibule during the three days run. This she did, looking very charming as a hospital nurse, and over the period collected £6 10s. 7d.

Anna is an indefatigable worker on behalf of the hospital, and last year collected £5 during the showing of another appeal film, "Alice in Recordland." The proprietors of the Cinedrome, Messrs. George and Northcott, gave every facility for the appeal.

U.S. Film Stock Rationing

MAY INJURE BRITISH PRODUCTION

The possibility that America's film rationing scheme might operate prejudicially against British pictures in the U.S. market was before the British Film Producers' Association at its meeting last week.

Michael Balcon said that there was an unwillingness on the part of distributors to allocate film stock to British pictures, which they needed for their own product.

American distributors had been treated so generously here that if there were any discrimination against British films in America this should be ended. He suggested a plan whereby a larger allocation for British films might be made. Certain inquiries which have been set up in the U.S.A. regarding this matter are expected to be forthcoming later.

C.M.A. ATTACKS CIRCUIT COMMITTEES

"Breach of Democratic Principle" Alleged

CRITICISM of the procedure laid down for the functioning of managers' committees recently inaugurated by the major circuits is contained in a circular issued by the Cinema Managers' Association.

While welcoming this "very belated recognition of the manager, his needs and rights," the C.M.A. observes that one common feature of the proposed schemes is that after he has submitted his grievance to the circuit hierarchy, the manager will have no voice in the deliberation of his grievances or suggestions, nor any right to question the decision.

"Circuits and their executives will constitute judge, jury and court of appeal to hear and decide cases against themselves."

It is contended that the statement made by one circuit that it would "not be prepared to receive representations concerning managers from any other source than the Circuit Central Committee" gives the whole game away and entitles the C.M.A. to condemn in the interests of public policy these proposed schemes as an attempt to create "company unions."

The circular declares that (a) a manager has a legal right to exercise his right of representation over the heads of their employers direct to the National Arbitration Tribune, and to apply for Industrial Courts; (b) a grave breach of democratic principle is attempted by circuits when they seek to side-track their managers from trade union representation.

As a temporary expedient, the circular concludes, managers need not admit their membership of the C.M.A.

Cheshire C.C. Valuation Committee has instructed the panel valuer to report as to the assessment of all kinemas throughout the county.

Continued from page 3

KINEMA SPARES AND REPLACEMENTS

promised their full co-operation. Exhibitors are asked to report their problems to the C.E.A. and the K.M.A. will ascertain if there is a ready solution available.

An important step has been taken by the institution of a Joint Liaison Committee to deal with all matters arising as between manufacturers and exhibitors. This will be composed of C.E.A. and K.M.A. representatives.

The C.E.A. members of the committee, reporting to General Council, state that since the manufacturers have formed an Equipment Section of the K.M.A. there is evidence that their requests to the Ministry of Supply for the allocation of both materials and labour have been much more successful.

The manufacturers' representatives were able to inform the committee that they now expect allocations of both materials and labour which should ensure an adequate flow of parts and replacements during the next 12 months. Owing to shortages, the report states, the situation is not going to be easy.

A BIRMINGHAM GOLDEN WEDDING

Trade Tribute to Mr. and Mrs. Lane

A HOST of congratulations awaited H. B. Lane, the well-known Birmingham kinema and football director, and his wife who, on Tuesday last celebrated their golden wedding. Associated with the local kinema Trade since 1914, when he became a co-director of Messrs. W. Astley and W. H. Bull in the company controlling the Empire, Sparkhill. Mr. Lane is now a director of the Coronet Cinema (Small Heath), Ltd., which controls the Coronet, Grange, and Kingston kinemas, Small Heath, and the Sheldon Cinema, Sheldon. He is also Chairman of the Beaufort Cinema (Birmingham), Ltd., and co-director of Capt.

H. B. LANE

Continued on page 44

SELZNICK'S 10-YEAR U.A. CONTRACT

KINE. *Cable from Motion Picture Daily.*

ALL OFFICERS OF U.A., headed by Edward Rafferty, President, have been re-elected. David Selznick's contract has been advanced from five to ten years, permitting him to sign producers to contribute to a programme of as many as six annually for U.A.

HOLLYWOOD production hits a new high for past year as nine new films started in a week bringing total before the cameras to 43.

SOSKIN'S S.A. TRIUMPH

"The Day Will Dawn"

Sam Eckman has informed Paul Soskin that in a special communication from his New York office, he learns that "The Day Will Dawn" has been a tremendous success at the great Metro Theatre in Durban, South Africa, and one of the biggest nights was when the Norwegian Colony turned out in full to see the film.

At the end of the film the Norwegian National Anthem was played, and the house rose as they sang it with great fervour. The climax was round after round of thunderous cheering and clapping, according to a newspaper report, the cutting of which Mr. Eckman also sent to Paul Soskin.

The latest news of "The Day Will Dawn" completes the triumphant world-wide circle of success which Soskin's picture has enjoyed in England, the States and Australia.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MAY 13 AND WED., MAY 19

Philip Dorn as General Mihailovitch, the famous guerilla leader in CHETNIKS! THE FIGHTING GUERILLAS (20th Century-Fox)

Thursday

Chetniks—The Fighting Guerillas *(20th-Fox)*

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Philip Dorn, Anna Sten, John Shepperd, Virginia Gilmore, Martin Kosleck, Felix Basch. **Director:** Louis King.

Vigorous story of epic patriotism that might well be the story of guerilla warfare everywhere.

Enraged by the series of continued Chetnik victories, Martin Kosleck, as the Gestapo chief, offers a fabulous reward for the apprehension of the gallant guerilla leader, General Draja Mihailovitch, played by Philip Dorn.

However, Mirailovitch's wife, Anna Sten, falls into the hands of the Gestapo, who announce that she, as well as all residents of the community, will be executed unless resistance ceases within twenty-four hours.

Mihailovitch decides upon a bold counter-stroke and attacks the Nazi stronghold. Amidst the fire and fury of battle the picture reaches a sensational climax, tense with spectacular fighting scenes and alive with the indomitable spirit of men destroying their conqueror's dream of conquest and battling to the last for the women, as well as the freedom, they love.

Air Raid Wardens *(M-G-M)*

Own Theatre. 11 a.m. and 2.30 p.m.

Cast: Laurel and Hardy, Jacqueline White, Horace McNally, Howard Freeman, Donald Meek, Henry O'Neill and Edgar Kennedy. **Director:** Edward Sedgwick.

"Air Raid Wardens" is so truly amusing that it will make soldiers laugh at civilians and civilians laugh in typical fashion at themselves. For now—Laurel and Hardy are air raid wardens! Complete with flashlights, gas masks, first-aid kits, and their all-familiar derbies, this top-flight comedy team returns to the studio where they began their fabulous careers. In that interval of more than two decades they have appeared together in 171 successful pictures.

Playing the feminine romantic lead as a reporter and civilian defence worker is Jacqueline White, niece of Secretary of Navy Frank Knox. Appearing opposite her is Horace McNally, former lawyer, who starred on Broadway in his first stage role in "The Man Who Killed Lincoln." Howard Freeman, also of the New York stage, appears as the pompous banker.

Rhythm Parade *(Pathe)*

G.-B. Theatre. 2.30 p.m.

Cast: Gale Storm, Robert Lowery and Ted Fio Rito's Orchestra with Margaret Dumont, Chick Chandler and Jan Wiley. **Director:** Howard Bretherton.

Briefly, the story concerns the attempts of Gale Storm to secure an engagement as the star singer of Nazarro's night club, and the machinations of Jan Wiley to prevent her success. A cute baby figures prominently in the proceedings, and there are many highly diverting situations. The entire story is told against the background of girls and gaiety, with scenes alternating between the floor show and dressing-rooms behind the scenes. Comedy forms an important part of the story, and the picture qualifies as a grand, all-round good time.

Friday

Kid Dynamite *(Pathe)*

G.-B. Theatre. 10.30 a.m.

Cast: East Side Kids with Pavela Blake and Vince Barnett. **Director:** Wallace Fox.

This dramatic story is told against the picturesque background of New York's teeming East Side, where the youthful gangsters operate on both sides of the law and become the centre of an exciting series of events. Especially interesting sequences find them taking part, with varying fortunes, in fistic battles in the boxing ring. Eventually the war comes to the East Side, and the story ends in a thrilling climax.

Turkey Time *(Equity)*

G.-B. Theatre. 2.30 p.m.

Cast: Tom Walls, Ralph Lynn, Robertson Hare, Dorothy Hyson, Mary Brough. **Director:** Tom Walls.

Screen adaptation of the famous Aldwych farce, with all the complicated and compromising situations which have made this combination of artistes so justly renowned. As a film it is a riot of entertainment and an excellent booking proposition.

Monday

The Lambeth Walk *(British Lion)*

Rialto Theatre. 10.45 a.m.

Cast: Lupino Lane, Sally Gray, Sir Seymour Hicks, Enid Stamp-Taylor, Norah Howard, etc. **Director:** Anthony Havelock Allen.

"The Lambeth Walk," that delightful Cockney comedy which has convulsed millions of theatre and picture-goers with its pathetically funny story of the Lambeth 'Arry and 'Arriett who find themselves thrust suddenly into the strawberry leaves of Debrett, is to be given a new and welcome lease of life by British Lion.

The magnificently absurd comedy of Lupino Lane at his best will ever attract laughter-seekers, for it has always that same miraculous freshness, that unchanging newness of each succeeding Spring.

Tuesday

Hit Parade of 1943 *(British Lion)*

Rialto. 10.45 a.m.

Cast: John Carroll, Susan Hayward, Gail Patrick, Eve Arden, Melville Cooper, Walter Catlett, Mary Treen, Tom Kennedy, Astrid Allwyn, Tim Ryan, and Jack Williams, the Harlem Sandman, Dorothy Dandridge, Pops and Louie, the Music Maids, the Three Cheers, Chinita, the Golden Gate Quartette, and Freddy Martin and his Orchestra, Count Basie and his Orchestra, Ray McKinley and his Orchestra. **Director:** Albert S. Rogell.

Extravagant musical comedy lavishly presenting the caviar of the entertainment world, tells of aspiring songwriter Susan Hayward, who comes to New York from the Middle West to make her name in Tin Pan Alley. She has sent her first song, together with 50 hard-earned dollars, to the Miracle Publishing Company, and when she arrives at their offices she finds that John Carroll, personable young president of the organisation, has stolen the song bodily, given it a new title, and is capitalising on its success. Her cousin, Eve Arden, a sophisticated New Yorker, urges her to expose Carroll immediately.

Carroll plans to make amends by revealing Susan as the true writer of the song-hits, in which attempt, after numerous difficulties, he is happily successful. Speciality dancing and singing in the cabaret style is introduced with the most iridescent excellence, and the picture as a whole is bound into a volume of exceeding richness and entertainment.

Edge of Darkness *(Warner)*

Warner Theatre. 11.15 a.m.

Cast: Errol Flynn, Ann Sheridan, Walter Huston, Nancy Coleman, Judith Anderson, Ruth Gordon, Helmut Dantine. **Director:** Lewis Milestone.

The screen adoption of William Woods' well-known novel of life in Norway under Nazi domination brings together Errol Flynn and Ann Sheridan as co-stars for the first time, and also marks Lewis Milestone's first picture for Warner Bros.

Against the background of a fishing village the two stars appear as leaders of the submerged patriots working for their day of liberation from German troops occupying their homes. Flynn is a fisherman, whereas Ann Sheridan is daughter of the old doctor (Walter Huston) who wavers between two loyalties. His only son is a quisling.

Secretly, from a submarine, arms and ammunition are delivered from England. The brutalities of the Nazis against the townspeople increase; the German leader (Helmut Dantine) incites his men because these supposedly conquered Norwegians prove themselves unconquerable and death stares out of their eyes at the invaders. The final revolt completely wipes out the Germans, and though the Norwegians, too, are almost annihilated there are still some left to carry on the fight as guerillas in the hills.

Talk of the Devil *(Equity)*

G.-B. Theatre. 2.30 p.m.

Cast: Ricardo Cortez, Sally Eilers, Randle Ayrton, Basil Sydney, Fred Culley and Moore Marriot. **Director:** Carol Reed.

Exciting melodrama with plot based on voice mimicry in which Cortez and Sally Eilers make a perfect romantic team and includes one of the most exciting scenes ever screened of U.S. flying squad methods.

Tense drama with sustained thrills and mass entertainment.

Peggy Dexter and Bud Flanagan in THEATRE ROYAL, Anglo-American's new British National comedy

Theatre Royal *(Anglo-American)*

Cambridge Theatre. 2.30 p.

Cast: Flanagan and Allen, [illegible] Catley, Peggy Dexter, Hor[illegible] Kenney. **Director:** John Rayer.

Newest of the Flanagan and A[illegible] British National comedies is a sho[illegible] a theatrical manager, played [illegible] Chesney Allen and his property [illegible] enacted by Bud Flanagan, who [illegible] over the theatre at a time when [illegible] having a bad run and turn it [illegible] failure into a success.

Gwen Catley, whose singing [illegible] diately brought her into screen [illegible] gence in "We'll Smile Again," appe[illegible] in this latest subject as a [illegible] gramme-seller who gets her [illegible] chance when Bud and Chesney stage [illegible] amateur performance from members [illegible] the Theatre Royal staff. Peggy Dex[illegible] is back again in the feminine lead, a[illegible] there is a strong supporting cast w[illegible] Lydia Sherwood, Jack Melford, Marj[illegible] Rhodes, Buddy Flanagan, Iris Vander[illegible] and Minehart Maur.

Wednesday

The Human Comedy *(M-G-M)*

Own Theatre. 11 a.m. and 2.30 p.

Cast: Mickey R[illegible], Frank Mor[illegible] James Craig, Fay Bainter, [illegible] Johnson, Don[illegible] Reid. **Director:** Clarence Brow[illegible]

"This is the sor[illegible] of story a man [illegible] wait a lifetime [illegible] direct. In all [illegible] years in the bu[illegible]ess. I've never [illegible] anything to matc[illegible] So said Cary [illegible] Brown, one of [illegible]lywood's most [illegible] liant directors, [illegible]er reading Wil[illegible] Saroyan's script.

A well-known [illegible]erican critic [illegible] "Here is a story [illegible]at deals with [illegible] day people an[illegible]eir everyday [illegible] Yet here is a st[illegible]that is more [illegible] ful, more movin[illegible] more exciting [illegible] the greatest ga[illegible]er or Western [illegible] ever was."

Two's Com[illegible]any *(Equity)*

G.-B. Theatre. 2.30 p.

Cast: Ned Sp[illegible], Gordon Ha[illegible] Mary Brian[illegible], Rob Wilton, H[illegible] Holman, Olly [illegible]Blakeney. **Director:** Tim Whelan.

Unadulterated [illegible]ce based on [illegible] that just won't [illegible]ark out right [illegible] Ned Sparks and [illegible]ordon Harker [illegible] most amusing pa[illegible]ership.

Snappy dialo[illegible] excellent [illegible] continuous enter[illegible]ment and [illegible] climax.

ewsreel ontract ejected

HANTS ADVICE TO ITS MEMBERS

EMBERS of the Hants and Dorset branch of the C.E.A. have been advised by their executive not to sign the proposed supplementary contract for newsreels. Exception was taken to approval of such contract by headquarters.

un. MEARS said he was rather surprised to find that a very important item was missing from the agenda—the letter which had been sent out with regard to newsreels. It read:

"You will no doubt be aware . . . that, in order to comply with an Order of the Board of Trade, arrangements have been made between the C.E.A. and the newsreel companies that, wherever practicable and necessary, one newsreel is to serve two kinemas. These arrangements come into force on Monday, May 3, but at the moment it will not be necessary for you to dress over with any other kinema. You will therefore be serviced by us as in the past.

In view of the fact, however, that these arrangements are based on all newsreel contracts being frozen, all existing contracts are being extended for the duration of the period of the restriction and thereafter for the unexpired period now remaining on the contract. We are, therefore, enclosing herewith supplementary agreement which has been approved by the C.E.A., and we should be glad to have the same returned to us duly signed at your earliest convenience."

un. MEARS also quoted the agreement on which, he said, he had obtained legal advice.

ommenting on the letter and suggested contract, Coun. Mears said that did not disagree with the saving of stock or quarrel with the scheme the crossing over of films, but his plaint was against the contract and wording of it. The newsreel companies were using a Board of Trade Order on the conservation of film stock as a lever to issue a contract to freeze existing contracts so that at the end of contract, if the exhibitor wanted to and he had no further use for the newsreel the newsreel company could reply there was no question of renewing contract or otherwise as the contract frozen for the duration of the period the Order for conservation of film stock which meant it was not necessarily only frozen for the duration of war.

They said also that the matter had been agreed between the C.E.A. and the newsreel companies and that they had the right to increase the cost of the hire for newsreels at any time they desired without consulting the individual exhibitor, and that the exhibitor would be agreeing to this by signing the contract.

A member remarked that no one but a lunatic would sign such a contract.

e Duty of H.Q.

oun. MEARS replied that unfortunately there were many small exhibitors who might sign without knowing the full implications of the contract and it was up to the C.E.A. to advise them on the matter. Again emphasising that the Order for conservation of film stock and the manner of film scheme was good as it was, if anything the renter would save on the selling and there should be a reduction in hire fees, not the opportunity to advance the price at the expense of the renter without consulting the individual exhibitor. To try to swing a bargain on them was unfair and he said the Association should give members some guidance on it.

Dorothy Lamour and Bob Hope in THEY GOT ME COVERED (RKO-Radio) reviewed in this issue

Mr. SOWERBUTTS pointed out that the contract provided that in the case of a crossover, which the exhibitor had to carry out at his own expense, if there was a breakdown in the arrangement the exhibitor had no claim.

In answer to a question, the delegates to the General Council stated that they had heard nothing about the alleged agreement with the C.E.A.

In reply to the Chairman, Councillor MEARS said the legal advice he received on the matter was that he would be a mug if he signed the contract.

The CHAIRMAN said they must not forget that there was a clause at the end that nothing relative to the contract could be done without negotiations and full agreement as between the committee of the C.E.A. and the News Reel Association.

Coun. MEARS: That is not good enough for me.

The CHAIRMAN: But the Committee of the Association means you.

Ask the Branches First

Mr. OKIN: The C.E.A. cannot handle your contracts. I take great exception to the C.E.A. agreeing to such a contract.

Eventually a resolution was passed unanimously that the General Council be asked to consult the branches before making any national agreement such as this binding upon members.

It was then proposed that the branch should strongly recommend all its members not to sign the new newsreel supplementary contract in its present form, which was considered most one-sided.

"Don't Sign Yet"

Coun. MEARS said they wanted their delegates to bring the matter before the General Council and express the views of the branch that they considered the contract an imposition and a way of trying to put something over on to the exhibitor which neither the Board of Trade nor anybody else visualised would come out of the Order for conservation of film stock.

All the Board of Trade was concerned about was the conservation of film stock, and the exhibitors were 100 per cent. with the Board in that object, but they objected to a body in the Trade trying to use the B. of T. Order to force a contract on exhibitors and at the same time telling exhibitors that their Association had agreed to it, when, as far as members knew, their Association had not said a word about it and their delegates had said it had not been before the General Council.

The CHAIRMAN said the matter would most certainly be discussed by the General Council at their next meeting.

It was decided to recommend all members not to sign the proposed supplementary contract until the matter had been before the General Council of the C.E.A. and further instructions received.

HANTS AND E. DORSET TO FOLLOW CIRCUIT LEAD

Newsreel Supplementary Contract Protest

THE Hants and E. Dorset Branch met at Bournemouth last week under the chairmanship of Ald. G. W. A. Wright and agreed to follow the lead of the circuits in the matter of prices under the new incidence of taxation. They also discussed, among other matters, the question of a supplementary contract sent to exhibitors to sign in respect of newsreels which gave rise to very strong protests.

The CHAIRMAN asked for discussion on the question of co-operation in the matter of ticket price increases from the independent exhibitors.

Coun. MEARS took objection to the matter being put before the meeting in a cut-and-dried manner. There was a statement that so-and-so had been decided and everyone was asked to follow suit. They could not expect small suburban houses to step up their prices to the same extent as the big houses, who had all the best of the films produced. He did not make the matter one of putting the independents against the circuits, but it was a question of what they would charge in their respective houses should remain their own business. There should be no dictation about it, only suggestions, leaving members to please themselves what they did.

The CHAIRMAN said when the C.E.A. committee came back from their meeting with Treasury officials they revealed that they had succeeded in retaining the present scale of taxation up to and including the 1s. admission price. The C.E.A. agreed that that was something done towards protecting the many smaller kinemas which stood or fell by their lower prices, and it was emphasised also that the taxation rose as the prices increased.

At the second meeting, when the whole of the scales were debated, the General Purposes Committee, which had on it a majority of independent members, went thoroughly into the whole matter. Nearly at the end of the debate an Odeon representative indicated to the meeting that the circuits had met and come to an agreement between themselves to pass on the taxation on the scales which had since been published and had now been read to the meeting.

Continuing, the chairman said it was the Chancellor's one idea to raise more money, and it was their duty to do as they were told and pass the new taxation on to the public, who, it was expected, would furnish the nation with the millions required.

The circuits had agreed to hand on the taxation on the scale indicated, but they did not say that in a dictatorial sense. It was done with the wish that the Trade should be cognisant of their scales so that the whole Trade could be of one mind and the independents and circuits could have the same scale if they wished.

Mr. DE YONG said he felt that the circuits had definitely given a lead. If they had held back and waited for the independents to state their policy nothing would have been done until immediately before the tax was due to be imposed. Looking at the matter impartially, he felt that the scales of prices indicated by the circuits rather favoured the independents.

Several members indicated their intention to follow the lead of the circuits in the matter.

The Vice-Chairman (G. BRAVERY) said it would have been very serious for some if the circuits had said they were going to carry the tax themselves.

It was suggested that the branch should recommend its members, in their own interests, to adopt the scale put forward by the circuits.

Coun. MEARS said he would support that as a recommendation to members but not as an instruction.

The VICE-CHAIRMAN moved that members be recommended to pass the incidence of the new tax on to the public on the scales set out by the circuits. Coun. MEARS seconded.

The resolution was agreed to, and it was decided to send a copy of the resolution to all members with the proposed scales as a guide.

One-day Bookings

The Secretary (H. H. MITCHENER) stated that following his letter to headquarters after the last meeting containing a resolution on this matter passed at the last meeting, he received a reply stating that the Films Rental Committee was dealing with the matter of one-day bookings and was making arrangements to see the managing directors of the firms concerned. As a result, after consultation with the chairman, he felt that it would not be of any advantage to write to the branches as had been decided.

The CHAIRMAN said one firm at least had already informed him that it was ready to take one-day Sunday bookings again.

The matter was deferred until the next meeting to await a further report from the Film Rentals Committee.

Appeals

There was considerable discussion as to the policy to be adopted in the matter of the many local efforts for national charities, etc., apart from the national appeals which they had promised to support. Representative members in the Southampton and Bournemouth areas were named to whom such requests for help should be referred in order to co-ordinate local efforts as much as possible.

Personnel

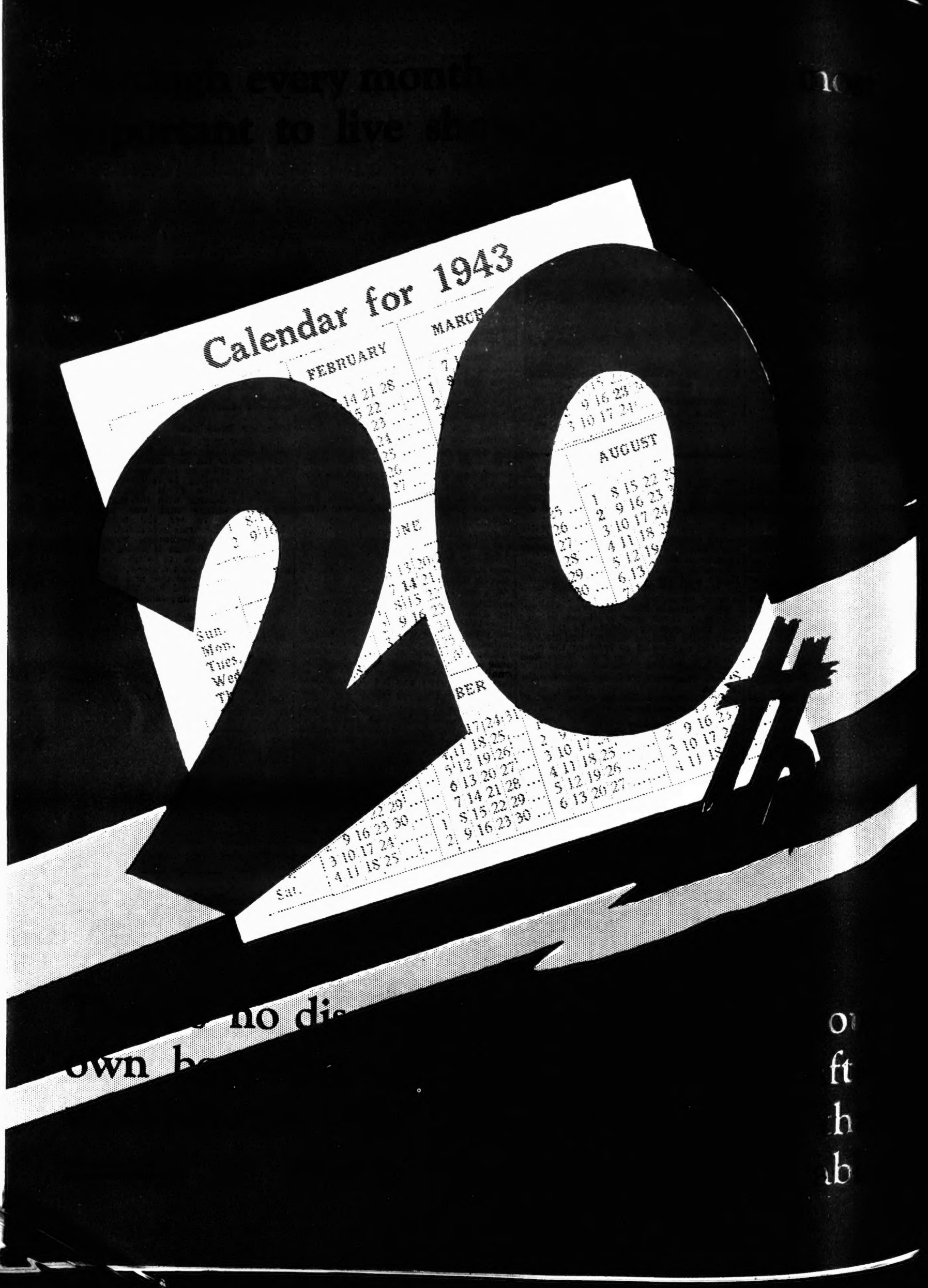
New nominees for membership were accepted as follows: Waverley, New Milton, Walter Fellows in place of E. Hayward; Carlton, Boscombe, Lt.-Col. S. K. Lewis in place of Capt. H. Harward; Royal, Winchester, Miss I. Dyke in place of Mrs. R. M. Howes.

Civic Tribute to Film "Stalingrad"

Claud Solomon, Midland manager for Paramount Pictures, was successful in securing civic recognition of his Trade shows last week of "The Story of Stalingrad." At the Birmingham Futurist on the Tuesday the Lord Mayor and Lady Mayoress were accompanied by members of the City Council, including Sir Ernest Canning, Sir Percival Bower and Alderman Sayer.

Equally successful was his Trade show of this Russian war drama at the Elite, Nottingham, on Friday morning, the audience including prominent members of the City Council.

Llanwrst Cinema Co., Ltd., have made an offer to the Llanwrst Council to purchase a plot of land near the kinema for the purpose of erecting a building designed for public meetings, dances, dramatic performances, etc. The Council has decided to inform the company that they do not consider the present time opportune to consider selling this land.


Calendar for 1943
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MOON DOWN

MY THANKS TO

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FOR GIVING ME SUCH ENCOURAGING AND OVERWHELMINGLY GOOD NOTICES FOR MY FIRST WRITER-DIRECTOR OPUS

MISS LONDON LTD.

AND MY THANKS TO

DILYS POWELL

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C. A. LEJEUNE

FOR HELPING ME KEEP MY SENSE OF PROPORTION

VAL GUEST

Film Stock Economy Proposals

NEWSREEL CONTRACT CHALLENGED

THERE were still a few snags in the new arrangement in the economy of film stock plans, declared the Chairman (L. G. Hill) of the Devon and Cornwall Branch. Particularly so was it in respect to newsreels.

LESLIE G. HILL, chairman of the Branch, told his members at their meeting last week that he had no desire to advise members not to attempt to follow out the suggestions made by the committee. They were passing through unprecedented conditions, and it would be disloyal to suggest that they should pursue any other course than that the Committee had adopted.

The arrangements made by General Council were going to be of the greatest importance to exhibitors, and nine months from now, if there were unanimity at branch meetings, they would find that one subject coming up regularly—"the condition of films." It was not hard to visualise what was going to happen to exhibitors a few months from now.

Should circumstances arise to cause a substantial outcry against the new arrangements, they must be in a position to ask for a review of the matter. It would be intolerable for them if they had to consider closing their houses because films were not runable. The immediate problem was that of adapting their cross-overs.

Some would be hit very hard. Their General Secretary had been asked what the position of exhibitors would be who refused to sign the new contracts, and the answer was that they would not receive the news.

FRANK WHEELER congratulated Mr. Hill for the fight he had put up on behalf of small exhibitors, and said he was sorry he did not meet with more success. He (Mr. Wheeler) had already signed a contract for newsreels, and did not see why he should sign another, with fresh clauses.

H. M. WILLIAMS (Cornwall) said it was in order that he should share it with someone else and have the privilege of paying for the transport. He would still have to pay the original price for his newsreel.

The CHAIRMAN said they all admitted the necessity for some form of co-operation to reduce film stock, but he agreed with Mr. Wheeler that where old contracts were frozen it was not fair to ask for new contracts to be signed. "But if we do not sign the new contracts we do not get the news."

A Cornish exhibitor remarked that the Reuters were getting the better of the deal.

The CHAIRMAN said that other branches had expressed some concern about the new scheme.

W. F. GILL said he would like to challenge the intention that they would get them no newsreel unless they signed no new contracts.

Objection also taken to the fact that the same rice had to be paid for news with the crossover.

It was eventually resolved "That this branch views with grave concern the fact that there is no reduction in the price of newsreels where concurrences are ordered, and urges that steps be taken to see whether or not this grave omission could be rectified."

It was also resolved to recommend members not to sign the supplementary contract for newsreels, pending further information as to whether the news is supplied under old contracts.

Paulette Goddard and Ray Milland in THE CRYSTAL BALL, which opened on May 7, at the London Pavilion (United Artists)

STAFFORD S.O. CONDITIONS

After reconsideration of the matter—referred back at the last meeting—the General Purposes Committee of Stafford Town Council adhere to their previous approval of Sunday opening.

The committee has again reached this conclusion after receiving deputations from the Ministers Fraternal, the Free Church Federal Council, Odeon Theatres, Ltd., and considering letters from a number of organisations and individuals.

They have, however, made certain amendments which include the increase of the charity contribution to a penny instead of a halfpenny per seat; that shows shall be continuous from 4 p.m. to 10 p.m.; admission preference being given to H.M. Forces and that children under 16 shall be accompanied by parents.

BRITISH FILM IS "BEST EVER"

Say Swiss

In Switzerland, Noel Coward's "In Which We Serve" is breaking all records.

The Swiss Press has acclaimed this British Lion picture with the utmost enthusiasm. One paper refers to it as "The best film of any type made in any country during the year," and all agree that it helps the Continent to understand an aspect of the British war effort which was previously underestimated.

No higher praise could be paid to the value of a British film in creating good will in neutral countries.

"The Harvest Shall Come"

Owing to the great interest shown by both exhibitors and the public in the Realist film, "The Harvest Shall Come," and as numerous inquiries have been received from kinema patrons who did not see it when it was shown by the M. of I. in their town, it has been decided to issue a special commercial version of this attraction to be re-titled "The Land We Live By."

It will be distributed by Anglo-American, who will be announcing the new Trade show date in the near future.

RATING SURVEYOR'S STRAIGHT TALK

Cornish Exhibitors Worried About Assessments

CORNISH members of the Devon and Cornwall Branch of the C.E.A. held a special meeting at St. Austell to discuss the new reassessments. Every member was present or represented, and it was unanimously decided to resist what were considered to be excessive reassessment figures.

The Cornish members further decided to refer their cases to Sidney H. and D. Graham Motion (rating surveyors to the Association) for them to deal with, and agreed to give that firm their fullest confidence in order to facilitate the work of compiling detailed reports for the valuers and assessment authorities.

At the Branch meeting at Plymouth last week, Leslie G. Hill in the chair, A. H. F. Bean, representing Graham Motion, attended by invitation, and gave the combined members of the branch a rough outline of the legal procedure.

The Valuers' Service

He said that according to the Rating Act there should be a revaluation every five years. One that should have been held in 1939 was postponed, and then the war necessitated a further postponement.

There was, however, a clause in the Quinquennial Valuation Act, section 37, which gave the right to rating authorities to reopen and review certain assessments, and that was the section under which these present proposals had been made.

Kinemas were amongst the first of the properties to come under consideration of the rating authorities, as was no doubt expected, because of the improvements effected in many of them, and the owners who had been wise enough to have sought professional advice will probably have a good deal to be thankful for.

The question of valuation of properties, especially kinemas, was a very intricate one, and while an exhibitor wanted to be fair to the authorities as well as himself, it was very easy for him to fall into errors in such way as to disadvantage himself.

Mr. Bean gave instances whereby friendly negotiations with valuers, in which all particulars were unreservedly revealed by exhibitors, had resulted in very substantial reductions being made in the original estimate. His firm, for instance, had recently had considerable experience in Somerset, where they had succeeded in some cases in getting 50 per cent reductions. Questions affecting rents, accounts, excess profits, and many other matters, were referred to to which it was well for exhibitors to consider, and speedy action was advised.

Cornwall's Unity

The CHAIRMAN thanked Mr. Bean for the very valuable information he had given them, and said that as one of the Cornish members of the C.E.A. he was pleased at the unity displayed by exhibitors in the county. It was decided, without dissent, to submit all business accounts and other details to Messrs. Graham Motion for them to negotiate with the valuers.

They all knew that the present improvement in the kinema business was but a fictitious improvement; that the present takings at the box-office were nothing like the pre-war takings, and that there would almost sure to be a falling-off before long. Indeed, he found that there were already signs of that falling-off.

The Secretary, C. H. RUNDLE, said that one Cornish exhibitor had suggested that a well-known solicitor should be engaged to act with the rating surveyors.

Mr. BEAN said that if it were thought necessary to take a case to Quarter Sessions for appeal it would then be advisable to engage a good solicitor. He was in hopes, however, that much of the business could be successfully accomplished by negotiations between his firm and the valuer, and that it would not be necessary to go to Quarter Sessions.

Exhibitors must, however, give the firm full information, which would be strictly private. On no account would any of that information be disclosed without reference to the particular exhibitor.

It was pointed out that as yet only two or three Devonshire members had received notification of reassessments, and it was resolved to do nothing without first communicating with Graham Motion, advice which had already been given.

Regrading

The CHAIRMAN referred to the joint meeting held at Bristol on the reclassification of kinemas, and suggested that the real purport of the meeting was not, seemingly, the grading of kinemas, but rather a protest to the action taken in deleting from the printed report all reference to the speech on the subject. He deplored the tendency and danger of too much centralisation in London. It was not democratic, and therefore was not good for individual members.

Some anomalies were pointed out and examined, and it was decided that efforts should be made to remove them.

Taxes and Prices

The CHAIRMAN said so far as he could see they could do no other than agree with what the special committee had done with regard to taxes and admission prices. They had made the best of a bad job.

W. PICKLES (Buckfastleigh) said one of the chief difficulties was felt by the small house where the lowest price was 9d. and the next 1s. 9d.

W. FARRANT GILLEY (Torquay) thought the committee which dealt with the matter had certainly saved exhibitors many a headache by fixing even prices. Unfortunately there was the big gap mentioned by Mr. Pickles, and they could do nothing about it. They had to have these increases, and he thanked the committee for dealing with it so ably.

It was resolved to follow the lead of the circuits and pass the tax on to patrons.

Projectionettes

The question arose at the branch meeting of the Devon and Cornwall Centre as to whether women registered as first and second projectionists could be called up. Several members reported having received calling-up notices, and complained that if they were to lose their second projectionist it would mean closing down.

The SECRETARY explained that the General Secretary had already stated that the position of first and second projectionists was unchanged. They were registered and non-directable.

Manchester to Film Itself

Manchester City Council, on May 5, instructed the Finance Committee to present a report at the earliest possible moment on the cost of a film or films showing the civic activities of Manchester, with special regard to furthering the aim of democratic control and good citizenship.

If it is practicable to produce such a film at the present time, it will be shown to the senior pupils of schools, members of the Youth Centres and to the Fighting and Defence Services in and around Manchester.

ECONOMIC POLICY ON FILM PROGRAMMES

Newbould's Survey of the Stock Position at Manchester

"HEAVEN forbid that anything like Government-controlled war time utility standard programmes be ever introduced," exclaimed H. Newbould in his address as chairman at the quarterly general meeting of the Manchester and Salford Branch, held at the Midland Hotel, Manchester, on May 5. He expressed the view that some quantitative restrictions on the use of entertainment film might eventually be forced on exhibitors as a measure of national economy.

Mr. NEWBOULD said: "The Industry had no choice and had to accept the 25 per cent. cut in the amount of film stock available to it. The effect of this has not yet been felt, but you can take it from me it will be—and very soon. The fact must be faced fairly and squarely that programme pictures, which are already by no means plentiful, will be more difficult to obtain, and it would not surprise me in the least if eventually some form of film rationing became forced upon us by the stern logic of these grim times.

Hint to Officialdom

Film conservation is even more important than the 25 per cent. cut. It is an idea which, incidentally, might usefully be examined by official bodies whose newly found enthusiasm for film propaganda makes demands on screen time in terms of quantity (footage) rather than quality.

A period of rigid economy is at hand, and we shall have to make the best use of whatever films we can get. There was a clear hint of this a short time ago, when exhibitors in urban areas were asked by the Ministry of Fuel to discontinue matinées for which there was no obvious general demand. It would be unwise to assume this Ministry acted independently of other departments in making such a request.

Facts to be Faced

Restriction of film stock is only one issue. Amongst others are: Fuel saving, further depletion of staffs, problem of recruiting substitutes and trainees, and the maintenance of theatres and equipment to the standard we have taught the public to expect.

It is my earnest hope that we shall be allowed reasonable freedom in deciding the manner in which our theatres shall be operated in spite of the paramount claims of the nation's war effort. Mr. Newbould then quoted the remark printed at the beginning of this report.

This Freedom

What I want to emphasise, he continued, is that the autonomy which we retain—in this, the fourth year of war, we are freer of control or regulations than any other industry—is a trust, a pledge and a responsibility.

Such prosperity as has accrued to the Industry has arisen solely from the increased patronage of the kinema-minded public. Actual seatage is less than pre-war. In all modesty, I do claim this Industry is giving pre-eminent service to the public and the Government of its own volition and without any need for official directives.

C.E.A. Munition Dumps

Restrictions and restraints may be imposed on us in the future—who knows? Whatever happens, it is upon our ability and readiness to adapt ourselves to difficult situations that we shall win through, as we have done so many times in the past.

These are matters which personally concern every exhibitor. It is the exhibitors' branch meetings that make the shot and shell for General Council to fire. Let me, therefore, make a special appeal to every member of this branch to be diligent in his attendance at meetings, to contribute to discussions and to offer helpful and constructive comment, so that in this vital year of the war we may collectively make the maximum effort to achieve the aims to which this country has dedicated itself.

Our screens are a means of communication between the Government and the people. That is a fact which I believe will project its influence a long way into the future.

No Fears of Television

Some people are wondering whether television will come and will have an effect on kinemas, added Mr. Newbould. I shall have no fears about this invention if we stick together. Exhibitors should be ready to work together and see that they are not exploited by anyone.

Entertainment Tax

Concerning increased entertainment tax, the CHAIRMAN advised members to adopt the term "reduced prices" instead of "half prices" for children's admissions. The matter was one for the individual exhibitor, but reduced prices might be easier to work. Exhibitors should carry on with the tickets they were now using.

Staffing and Public Safety

Discussion ensued on the call-up of women personnel for war service, following a statement by secretary T. E. ROBINSON. He thought the time was coming when it would be doubtful whether they would have any full-time members of their staffs under the age of 40.

W. A. HOCKMAN pointed out they could not expect women over 40 to run about theatres, especially the large ones, like younger people. Staffing ought to be considered from the standpoint of public safety. Exhibitors had responsibilities in that matter.

Had any representations been made to the Ministry of Labour? If not, approaches ought to be made to the authorities for permission to retain a certain number of key employees, the nucleus of a key staff.

Duty of Fire-Watchers

Recently, a small fire occurred at his theatre and the fire brigade was sent for. The outbreak was small and it was not considered necessary to warn the audience. However, later a Fire Guard officer came on the scene and asked why the fire-watchers did not tackle the fire. In that case it was implied that, in the event of the call-up of young women, he would be expected to maintain a fire-watching team with women over 40!

Mr. Hockman considered that the position of kinemas and their responsibilities to the public should be fully explained to the authorities, and especially their responsibility for complying with the terms and conditions of their licences. Under present conditions, 100 per cent. efficiency cannot be maintained. Concerning fire guards, he wondered whether these could be provided by the N.F.S.

Instructions to Delegates

C. W. FENNELL agreed. He considered the kinema industry was of paramount importance to the war effort, and this ought to be recognised in any "comb out" of women.

Finally, this resolution was adopted:

"This branch views with considerable alarm the further depletion of kinema staffs, as it goes beyond marring the efficiency of theatre staffs and is endangering public safety. We request delegates to urge this point at the next G.C. meeting."

British National's new Flanagan and Allen comedy THEATRE ROYAL, is being Trade shown by Anglo-American on Tuesday next at the Cambridge

Newsreel Agreement is One-Sided

MANCHESTER CRITICS

ALTHOUGH no resolution was moved, there was considerable criticism of the C.E.A. agreement concerning the newsreels at the meeting of the Manchester and Salford Branch. Particular attention was directed to the disregard of the peculiar situation of newsreel theatres.

Describing the new newsreel contract as very one-sided, the CHAIRMAN advised members to delay signatures and to await further information. This new document came as a great surprise, and it seemed to bind them hand and foot.

The suggestion that the supplementary agreement infringed the exhibitors' democratic rights was made by C. W. FENNELL, who is interested in news theatres in Manchester, Leeds and Chester.

His view was that the agreement, in effect, meant perpetual service until the Cinematograph Films Order, 1943, was rescinded. Relief would be only at the discretion of the C.E.A. and K.R.S., to whom disputes were to be referred.

Should an exhibitor desire to discontinue the newsreel service in general, it was not clear that he had the power to do so. It seemed there was an effort in this emergency to make the exhibitor pay for reduced service.

Newsreel Quality

There were good newsreels and not so good newsreels, and the newsreel companies were ready to acknowledge the distinction. An exhibitor might be required under the agreement to take one which he considered not suitable for his audiences. It would be undemocratic if he had no choice in the matter.

Mr. Fennell considered that newsreels fell within the jealously guarded tradition of a democratic Press. No trade organisation was allowed to instruct any person as to what particular paper he should read. Any tendency to encroach on that freedom by any trade body should be resisted.

Problems of news theatres themselves did not seem to be envisaged in the supplementary agreement which had been put before them. Exhibitors had not been consulted. It was not his intention to sign the agreement or to surrender his rights. Although newsreel companies had been most understanding in their arrangements, the fact remained they had put forward this agreement for signature.

Replying to questions, the CHAIRMAN said exhibitors would continue with the old agreement if they did not sign the new one. If they signed the new contract the old one would become "frozen."

"Fait Accompli"

The SECRETARY agreed there was a case for economy in the use of film stock, and they respected the Government's wishes in that matter. What exhibitors objected to was being suddenly confronted with a new contract without prior consultation.

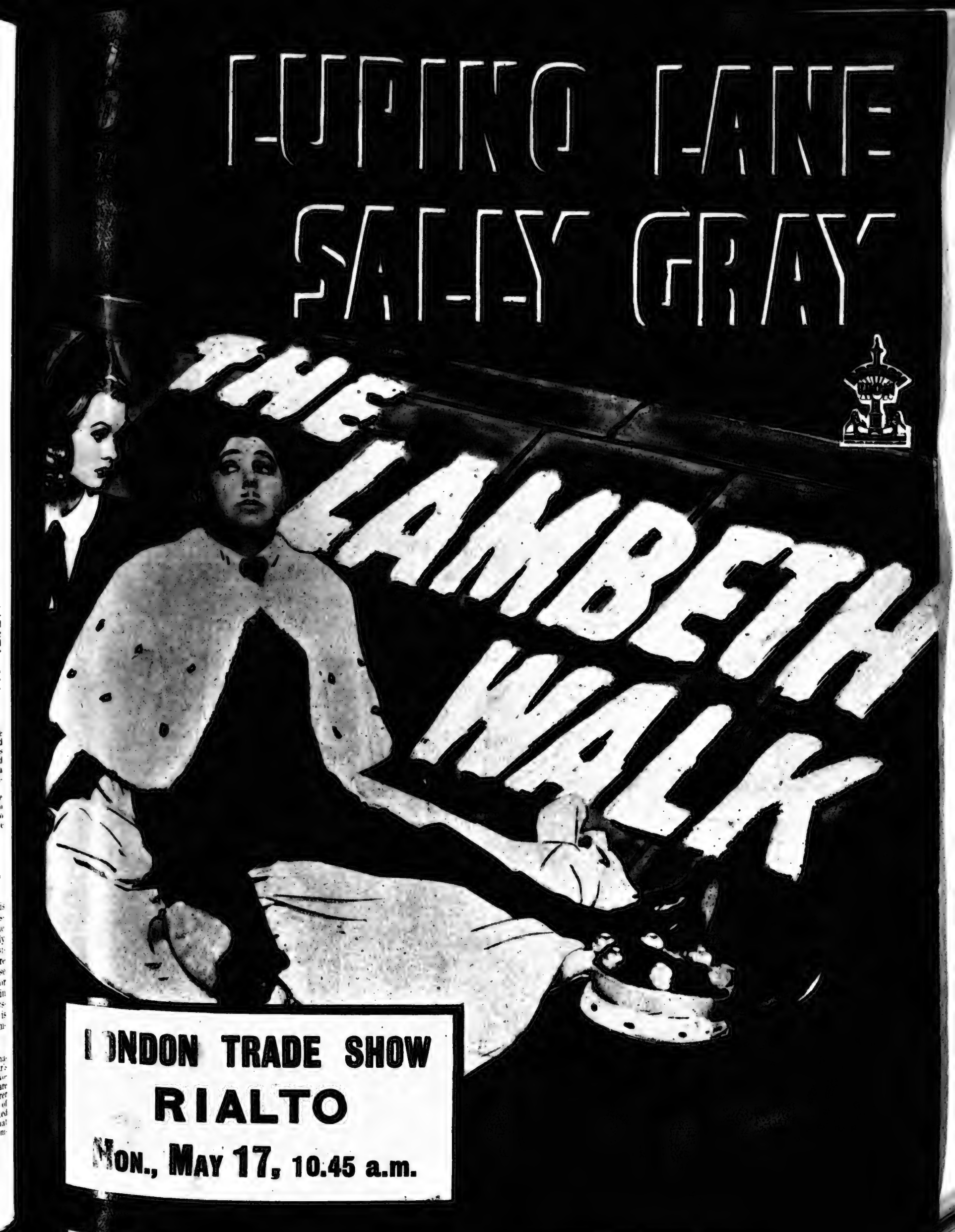
T. S. DAWSON: It is very regrettable that this has been rushed through so hurriedly. I think it would be better to leave the matter in the hands of the delegates.

No resolution was moved.

BRISTOL TO DISCUSS NEWS-POOLING

The newsreel pooling proposal is likely to provide a subject of discussion at Tuesday meeting of the Bristol C.E.A. particularly affects exhibitors are in business in a country where there is no other kinema, and whose nearest neighbour may be ten to twenty miles away in another town. Exchange of newsreels under such conditions is going to be difficult, if not impossible.

Proceeds of performances and donations in connection with this year's Birmingham and Midland Trade Benevolent Fund "Cinema" on May 2 are now coming to hand. Hon. treasurer "Len" Grice states that the takings of 22 kinemas in the were earmarked for the fund, and anticipates that last year's total of £2,000 will be improved upon.


FLYING LANE
SALLY GRAY
THE LAMBETH WALK
LONDON TRADE SHOW
RIALTO
MON., MAY 17, 10.45 a.m.

RKO-RADIO'S SUCCESSFUL SALES CONFERENCE

Forerunners of Great New Line-up of Attractions

TRADE presentations of "Forever and a Day" and "They Got Me Covered" were the high lights of RKO-Radio's special sales convention last week, at which several news items of outstanding importance were revealed to the staff, who were enthusiastic over the programme outlined by Ernest Simon, general sales manager, who presided.

The conference was attended by Sir Randle Holme, chairman of the directors, George W. Dawson, secretary and director, head office executives and provincial branch managers.

A comprehensive report was submitted of the plans made for the general presentation of "Forever and a Day."

The London Trade presentation of the subject was received with acclaim by a large assembly of exhibitors, and it is confidently expected that it will amass a large box-office gross, and in addition to the charity angle, showmen are assured of screening a certain box-office winner.

Samuel Goldwyn's "They Got Me Covered," co-starring Bob Hope and Dorothy Lamour, which had also been eulogistically acclaimed, boasted all the ingredients necessary for an outstanding box-office success. Arthur Dent, Goldwyn's special representative, told the meeting of the potentialities of "They Got Me Covered," detailing the amazing box-office receipts which the film is garnering in America.

Convention Statement

In opening the conference, Mr. Simon announced that during the past several months RKO-Radio had established great new box-office records in Great Britain. A line-up of outstanding productions had scored worthily in all parts of the country and present figures indicated that during the current year the company would easily set up a great new all-time figure.

"Forever and a Day," Mr. Simon said, had been booked for the Leicester Square Theatre during June as the subject of one of the biggest-ever deals made for the West End screening of a film.

Every effort was being made to maintain and even enhance the great strides forward made by RKO-Radio in past months. Such superb pictures as "Tarzan Triumphs," "Hitler's Children" and "Flight for Freedom" had been screened with great success, and these were but a foretaste of the brilliant line-up of star-studded attractions which would be shown during the next few months.

Astaire Again

Fred Astaire had returned to RKO-Radio to play with Joan Leslie in "The Sky's the Limit," one of the most important productions on the company's schedule.

"This Land is Mine," boasting a great, topical story and reuniting Charles Laughton and Maureen O'Hara, was assured of a grand reception in this country.

Cary Grant was featured in "Mr. Lucky," a modern romantic drama in which Laraine Day had the leading feminine rôle.

Ginger in Colour

Another outstanding piece of news was that Ginger Rogers, one of filmdom's greatest box-office stars, will star in "The Gibson Girl," which is to be produced in Technicolor.

Following the widespread success of "The Navy Comes Through," more than ordinary interest was attached to the announcement that Pat O'Brien was playing the starring rôle in "Bombardier," which had Randolph Scott and Anne Shirley in important parts.

Jean Arthur and John Wayne were currently co-starred in "A Lady Takes a Chance," a great romantic comedy, which has been "tipped" as one of the really big films on RKO-Radio's forthcoming schedule

British Production

Turning to British production, Mr. Simon stated that the organisation had decided many months ago to provide only the highest quality British features. "Squadron Leader X," scoring a great success, was an example of the success of that policy, and the company was presenting two other super British productions in the near future. "Escape to Danger" reunites the team of Eric Portman and Ann Dvorak in an exciting, lavishly produced adventure-romantic drama, while Herbert Wilcox has just completed shooting on "The Yellow Canary," which teams Anna Neagle and Richard Greene.

Shorts Successes

In the shorts subject field, RKO-Radio had also achieved great success, and the Disney subjects and the new "This is America" series had placed the company in an enviable position.

A feature of the RKO-Radio conference was that every delegate present took part in the general discussion, and in consequence returned to their territories with a fully comprehensive knowledge of the plans made by RKO-Radio for the future presentation of product in this country.

RKO-Radio's Gift to British Charities

"FOREVER AND A DAY"

ALL profits on the release by RKO-Radio of "Forever and a Day" are to be given to British charities. This was announced by Sir Randle Holme, chairman of the directors at the company's conference luncheon. He revealed that the British Red Cross and Order of St. John would receive 50 per cent. of the proceeds, and Lord Iliffe had agreed to the allocation of 10 per cent. to the C.T.B.F., the remaining 40 per cent. to be devoted to National charities which would be subsequently nominated.

A committee comprising Lord Iliffe (chairman of the British Red Cross and St. John Ambulance Fund), J. Arthur Rank, Reginald C. Bromhead (chairman of the C.T.B.F.) and Herbert Wilcox will supervise the fund, and will also nominate the remaining charities to benefit.

How it Started

The proceedings furnished the opportunity to Herbert Wilcox to revive more interesting sidelights on the origins of this star-studded epic depicting British life during the past century and a half. He told how the idea of a film typifying the British spirit was approved by the late Lord Lothian, Ambassador to the U.S., and its successful commemoration was due, he said, in no small measure to the interest of Sir Cedric Hardwicke. Even then the picture was subjected to many vicissitudes, said Mr. Wilcox. The idea was put up to three of the major American companies, but for one reason or another it was turned down. Eventually he saw George Schaefer, the head of RKO-Radio, who, within a couple of hours of being approached, undertook to finance and distribute the picture without profit From that point the situation was eased and the story—the story of British house—took shape. then every company wanted a h in its production.

The interest was communica to every one of the British c munity in Hollywood. Indeed, the picture went on the produc were embarrassed by the offers those who wished to take part it. It was difficult to find suita rôles for the many eminent arti who proffered their services. S world-famous names as Ron Colman could not be emplo simply becau e the rôles were available for them.

Many Diffi lties

Of course, ey had to overc many diffic lties, one of greatest bei strange to say, entry of the nited States into war. This ch-making event manded a r st of the theme, an amendr t of the story, production which had origin started in .

Ernest S n, general man of RKO-R io, made a s speech in ich he declared within his years' experience the film Tra he had never kno such treme us audience reac to a pictur s he had seen morning a the Trade show "Forever a a Day."

Anna Ne le also spoke among the also present G. W. Daw n, director of R Radio, head office executives branch ma gers

George W. Dawson, secretary and director, Anna Neagle, Herbert Wilcox and Ernest Simon, general sales manager, form a happy quartette at the pre-luncheon party which followed the screening of FOREVER AND A DAY, at the Leicester Square Theatre on Thursday last

NEW FILMS FOR NOR H AFRICA

Colun ia's Current eatures

The comp nt of "stale" ea in North A a has led to Colu tainment se ed to Allied soldi duct for the theatre of war. bia providi its very latest p man's rece visit to Amer As a dire result of Jos. Fr Lacy Kastne formerly of Office War Inform ion and now spe Home Offi representative Columbia's foreign departme has set up distribution for current Co mbia features short subjects in North Africa.

Several pr grammes of featu and shorts have already b accepted by Office of War Infor tion and are being shipped North Africa. Several others h O.W.I. approval and are be superimposed and made ready early subsequent shipments.

Columbia's features which h been accepted by O.W.I. for im diate distribution in North Af are: "Commandos Strike Dawn," "You Were Ne Lovelier," "The Talk of Town," "The Daring Yo Man," "My Sister Eileen," "S marine Raider," "Here Comes Jordan," "Something to Sh About," "The Boogie Man W Get You," and "A Night Remember." Each feature accompanied by supporting sh subjects, also with French title

Before leaving to join the U.S. Army Alan Ladd, Paramount Star, who has just finished CHINA was lunched by his friends at the studio including B. G. De Syiva, executive producer

Alleged Censorship by C.E.A. Executives

BRISTOL STORM AT REGRADING MEETING

RESENTMENT at the suppression of the General Council discussion on the proposal to regrade kinemas was expressed at last week's special meeting of the Bristol Branch at which George Rees inquired whether there was any political motive behind the Executive's action. The decision of headquarters was defended by W. R. Fuller, the General Secretary, who emphasised the essentially democratic action of the C.E.A. contribution.

The agitation of the West ...try branches, led by Bristol, ...e to a head at the meeting ...ich was specially arranged to ...r the exp...nation of the execu... attitud... H. Simpson, the ...sident, W... J. Speakman, past ...sident, ...d W. R. Fuller, ...ended th... meeting. Reasons ...he refus... of the Legal Finance ...l Parlia... ...utary Committee to ...ertain th... proposals submitted ...he Bran... ...s were explained by ... Fuller, ...nd the further con... ...eration ... the matter remains ...ded app... ...ntly for the dura... ...n, altho... ... hopes were ex... ...ssed tha... ... would be brought ...at the n... ... annual meeting of ... associa...).

...The repor... ... the discussion on ...rading pr... ...osals was printed in ... week's ... KINE., but specific ...ticism wa... ...velled against head... ...ers for ... ...ir unwarranted cen... ...ip of ... ...e proceedings in ...eral Con... ...l.

...Dictation

...H. Hu... ...id he was not con... ...d so muc... ...bout grading itself as ...as at th... ...ttitude of the Legal ...ace and ... ...liamentary Committee when it was submitted to the General Council, and then after a long discussion was not subsequently reported to their members. **The report of the discussion was withheld, and they were told that it would be inadvisable to make any public mention of the matter.**

The Association was growing bigger and stronger and they should have absolute confidence in its officials. It would be unthinkable that members should dictate to the officials, but it would be intolerable to think that members had been dictated to. He felt that they had not received from head office the consideration they should have received.

Free Speech Safeguarded

Mr. FULLER said he had had placed upon him the responsibility of guarding some of the utterances of members in the General Council, and to check the form in which they should appear in print.

The C.E.A. was an exceedingly democratic organisation, and one of the essentials of democracy was freedom of speech. Any man with a "C" hall could put up a resolution at a meeting of his branch, and if he got the support of his branch it could be sent to head office for discussion by the General Council.

That was one of the secrets of the success of the C.E.A. They could be assured that they would never get any opposition from head office to prevent free speech.

GEORGE REES said they were not having a go at Mr. Fuller, but they were concerned at the suppression of the report, and they felt that there was something behind it.

Mr. Fuller said that all that had happened was that the General Council was not in favour of regrading. **The reason for the suppression of the report was that a certain number of the members of the General Council thought that it was not advisable that the matter should appear in the Press.**

W. BARRETT said censorship might be all right, but it was also a dangerous weapon.

No Censorship

Mr. FULLER said to term it censorship by the secretary was misleading; there was a form of censorship introduced by the General Council. But members were always safeguarded by the fact that they had the reports of their delegates.

Coun. SIMPSON paid a tribute to the manner in which Mr. Rees had dealt with the matter. He had carried it out with sincerity. He thought the meeting that day had cleared the air.

NOTTS AND DERBY PROBE "MRS. MINIVER" COMPLAINTS

Refugees Refused Complimentaries

THE Notts and Derby Branch has unanimously refused an application for the free admission to kinemas in the Long Eaton (Derbyshire) area to French and Belgian refugees. Allegations were made that the War Office had broken the undertaking made concerning the screening of "Mrs. Miniver" at camp shows. J. Pollard presided.

Evidence was submitted that in spite of the undertaking given by the War Office Committee, the film "Mrs. Miniver" had been shown at military camps in this area.

Members concerned undertook to give full details of dates, and the films concerned in similar breaches for submission to head office.

Wanton Damage

A letter was read from the solicitors acting on behalf of the Portland Cinema, Sutton-in-Ashfield, which stated that a conviction had been recorded in the case of a youth who was alleged to have been responsible for wilful damage in a kinema.

Chesterfield S.O.

It was reported that the revised licensing conditions at Chesterfield had now been agreed upon, and Chesterfield members present expressed their appreciation of the work done for them in this connection by the branch chairman and secretary, and Norman Hart, the Association's solicitor.

In this connection, the Association had been successful in preventing the imposition of a condition on the Cornwall County licence which would preclude the admission of children under 16.

These two examples were cited as splendid illustrations of the way in which the Association's legal department looked after its members' interests.

Reassessment

A letter was read from Mr. Black, the honorary secretary of the Chesterfield Cinema Proprietors' Association, which stated that all exhibitors there had received notices of a proposal to amend the rating valuation by an increase in most cases of almost 100 per cent. The notice of objection had been given and the secretary had advised Mr. Black to consult Messrs. Graham Motion, who were retained by the C.E.A. as advisers on problems of this nature.

"Wings for Victory"

In respect of Nottingham's "Wings for Victory" Week (May 22-29), J. LANGHAM BROWN reported on decisions made by the sub-committee when it met the previous day.

The proposal to make the issue of an admission ticket conditional upon the purchase of a savings stamp was thought to be impractical, but those members who had space for some kind of kiosk to be installed in their foyers for the sale of stamps would be urged to do so. An attempt was to be made to secure personal appearances of prominent film stars now serving with the American Forces to visit the kinemas in turn to support the stamp-selling scheme. Patriotic decoration of entrances and foyers was recommended. Admission of the public to Trade shows and morning premières for prominent pictures each day had been suggested, admission to be made on the basis of purchase of a certificate and/or savings stamp.

The report was unanimously approved and the sub-committee given power to act as it thought fit.

The branch secretary would put these suggestions to the "Wings for Victory" Week Committee and advise members of the final arrangements as soon as possible.

No Spares

With regard to the register of spare parts in Nottingham and Notts, it was reported that the majority of the replies so far to hand had proved negative.

Nominees

The following proposed changes of nominee which would come before the next General Council meeting to be held in May were approved: Grand, Mansfield, Lieut. Col. S. K. Lewis, in place of H. E. Robinson; Cinema House, Harworth, Fred A. Prior (director), in place of R. L. Kemp; Hippodrome, Nottingham, A. Brown (film booking manager), in place of Commander Jarratt.

Salvage Drive

Mr. HARRIS raised the question of the poor response by kinemas to the scheme whereby waste paper was collected and sold, the proceeds being remitted to the branch secretary for transmission to the Cinematograph Trade Benevolent Fund.

A short discussion took place on this, as a result of which members were urged to give what attention they could to the position with a view to the fund deriving greater benefit.

In reply to Mr. Shapeero, the CHAIRMAN pointed out that the bar on complimentary admissions in the new 20th-Fox contract was intended to prevent what had been proved to be in isolated instances abuse of the complimentary admission system.

Southport Sunday Concert Refused

An application for permission to hold a concert on Sunday afternoon at the Southport Regent on May 23, in aid of the local "Wings for Victory" effort was refused on Monday.

The magistrates were opposed to a condition that the kinema proprietors receive a fee of ten guineas. It was explained that the artistes and staff were giving their services free.

Presiding Magistrate Weld said the application could be renewed if the stipulation of a fee for the kinema was withdrawn.

Chester Kiddies' Club

Addressing the first meeting of the Chester branch of the Odeon Kinema Club (membership of which is restricted to children), the Mayor of Chester stated that clubs were being formed at 200 out of the 360 Odeons in this country. In Chester they were expecting at least 1,000 boys and girls to be members. It was proposed to open a fund to endow a cot in the local infirmary, the money to be raised by contributions of one halfpenny per week from those club members who wished to subscribe. In summer, there would be one, two or three days outings at the seaside or in the country.

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POSER FOR CINEMATURIANS

What is a "Responsible" Position?

PRINCIPAL discussion at the annual meeting of the Society of Cinematurians, held at the Regal, Manchester, on Friday, was on the clause in the constitution which provides that membership is open to persons . . . "who have had active association with the kinema and allied trades, in a responsible capacity, for ten years prior to the date of application."

Secretary S. W. Pink said there had been controversy in the Council as to the interpretation of the phrase "responsible capacity." The Membership Committee took the view that anyone below the position of assistant manager in a kinema or office manager in a renting house should not be eligible.

Chief Operators' Position

One member wanted to know if this would mean the exclusion of chief operators; if so, what is to become of those who were already members?

S. W. Pink said the majority opinion of the committee was that the applicant should not have held a responsible position for ten years, but have been in the Trade ten years, and in a responsible position at the time of the application.

Bert Stanbury said the proposed definition savoured of snobbishness which should be discouraged. The question was best left to the privacy of the Membership Committee to decide whether the applicant was a fit and proper person.

H. Brooks pointed out that there were circuit engineers below assistant managers in status and some might be preferred as members to some assistant managers.

Character Should Count

Mr. Miller: The position a man occupies should not be the be-all and end-all of the membership qualification; character should be the deciding factor.

It was agreed that the interpretation of the word "responsible" be left to the decision of the Membership Committee.

The meeting decided to waive the annual subscription of members (male and female) serving in H.M. Forces.

H. Newbould mentioned that certain members had taken up duties in the South of England and thus did not enjoy the benefits of membership. Until the society spread its wings to other districts he thought these members should pay reduced fees. The matter was referred to the Council.

New Officers

Officers were elected as follows: President, T. S. Dawson (in place of W. J. Speakman); vice-president, W. J. Gell C.B.E. (in place of R. Sutton Dawes); chairman, W. J. Speakman (in place of T. S. Dawson); secretary, S. W. Pink; hon. treasurer, Arthur Bennett; hon. solicitor, Norman Hart, B.A.; hon. auditor, Harry Moorhouse, A.C.A.; liaison officer to C.T.B.F., S. W. Pink. In appreciation of their services to the society, Norman Hart and H. Moorhouse were made honorary members.

Decided to enlarge the Council, which now comprises: W. Gordon Smith, H. Abbott, J. Gomersall, L.R.I.B.A., S. Redford, T. E. Robinson F.C.I.S., Austen Mortimer, H. Brooks, L. B. Fancourt, W. Chilton, W. Hockman and F. Brearley (L.C.O.B.A.).

Members were informed that this week a new play by Arthur Mertz was being presented at the Hulme Hippodrome. Any who cared to attend the opening performances would be welcomed by the management of the Hippodrome.

A forthcoming event is the Lancs Cinema Old Boys' and Cinematurians' combined snooker and bowls competition at Northleigh Club, Old Trafford, on May 28.

Errol Flynn and Ann Sheridan in EDGE OF DARKNESS, drama of Norway under Nazi rule, (Warner) reviewed in this issue

Kinema Finance

SNAPE ON TAXATION AND THE PERILS OF SPECULATION

AT the last meeting of the Manchester and Salford Branch A. Snape provided the members with an important and informative address on E.P.T. and kinema finance generally. He advised caution in the purchase of either kinemas or kinema shares owing to the war time inflation of values.

A. SNAPE, in a short address, discussed the E.P.T. position. He said that at one of his halls whose year had just ended he found they had paid £6,915 in Entertainment Tax, £1,424 in rates and Sunday charity levy, and £2,230 in taxation exclusive of any Excess Profits Tax, a total of £10,569 in local and Government taxation. The shareholders, who held shares between them to the value of £35,000, got £1,400 between them.

The man in the street did not realise all this, and thought the Kinema Industry was making fortunes. Actually he considered that, in addition to contributing to the morale and welfare of the nation, they were taxed like no other business on earth. They could not, of course, slacken off in their efforts to give their best, first, because of the country's need, and secondly, because if they did they would become a decaying force and lose faith in themselves. He thought, however, they were entitled to a little more credit from the public and elsewhere than came their way at present.

Write Off Old Plant

Anyone who had not written off the whole of the cost of talkie installation against profits should do so as soon as possible. Then if television or any other new novelties were introduced after the war, their balance-sheets and assets would be clear of any moribund or out-of-date items that might be superfluous or superseded by any such novelty.

Share Prices

He also gave a friendly warning against paying too much for kinema shares outside the combines. He mentioned outside the combines, because their kinemas were not individually owned, and the losses of one could be set against the profits of another. An individual kinema might be blitzed or damaged by enemy action and could not be rebuilt, and all dividends and income would cease until perhaps two years or so after the war.

Enemy action was not the only thing that might cause trouble. If a kinema had a serious fire, it could not be reinstated, so again their capital would be locked up and unproductive.

Present and Post-War Position

Finally, there was the excess profits tax position. It was not the profit a kinema earned that was a guide to its prosperity. What mattered was what was available after E.P.T. had been paid and 10s. in the £ was taken off what was left.

Some sellers of shares of kinemas might say: Yes, but isn't it a good chance for you to acquire shares now for after the war? He agreed, of course, but still wished to warn them against over-optimism.

Don't carry anybody else's baby from now until the war is over, he continued, and then find the child becomes anæmic and suffers from ill-health and has still to be carried; because after the war the dogs, cricket, tennis, golf, motoring and many other outdoor and indoor attractions will be back in full swing and in full competition to reduce the income of the kinema.

Inflationary Prices

Excess profits taxes, in reduced percentage perhaps, but there all the same, high entertainment tax, high rates and high wages will rule for a long time after the war even on diminishing kinema income. He did not think the bottom of the business would fall out, but he was being very careful himself.

He wanted them to remember what happened in Lancashire after the cotton mill booms which followed the last war. Exhibitors should be careful and go slow when buying either kinemas or kinema shares to-day. Values were up and places were worth more, but not three or four times the original cost. That was what he was warning them against.

Scottish News

Services' Club Sponsored by Kinema

THE entert ment of men of t Services ad the Merc Navy who m be convalescen the Govan h itals is spons by a unique ntertainment c mittee initia by A. Chamb manager of t Vogue, Govan. The commi , which bears name of the atre, is comp of local trade with Dr. Mack Medical Supe tendent, as ch man, and Sir J. Dollan, hon president. E y week for past seven we s they have tained the S ices to tea in Vogue snack ar, followed b kinema show. it is also prop to hold a gar fête in the E Park on a Sat day in June, w it is hoped t have some celebrities in tendance.

Scotstoun Gifts

Manager Kyle and his staff of Odeon, Scotstoun, have for s time past been collecting t their patrons musical instrume playing-cards, gramophone reco and books for the Forces. L week they reached the hand total of 10,000 books, magazi etc., and these have all gone seas to our Forces through postal authorities organisation the British Red Cross Society. patrons have all been enthusi in their support, and it is h that many further parcels wil distributed in the future.

Wings for Victory

John Healy, of the Rhul. Bu side, made a brave show in kinema during "Wings for V tory" week. In conjunction w Green's he ran a model airc competition for boys, which pro a very great success. Between and 30 'planes were entered, both houses were packed for prize-giving in the two kinemas Friday evening

Cinema Club

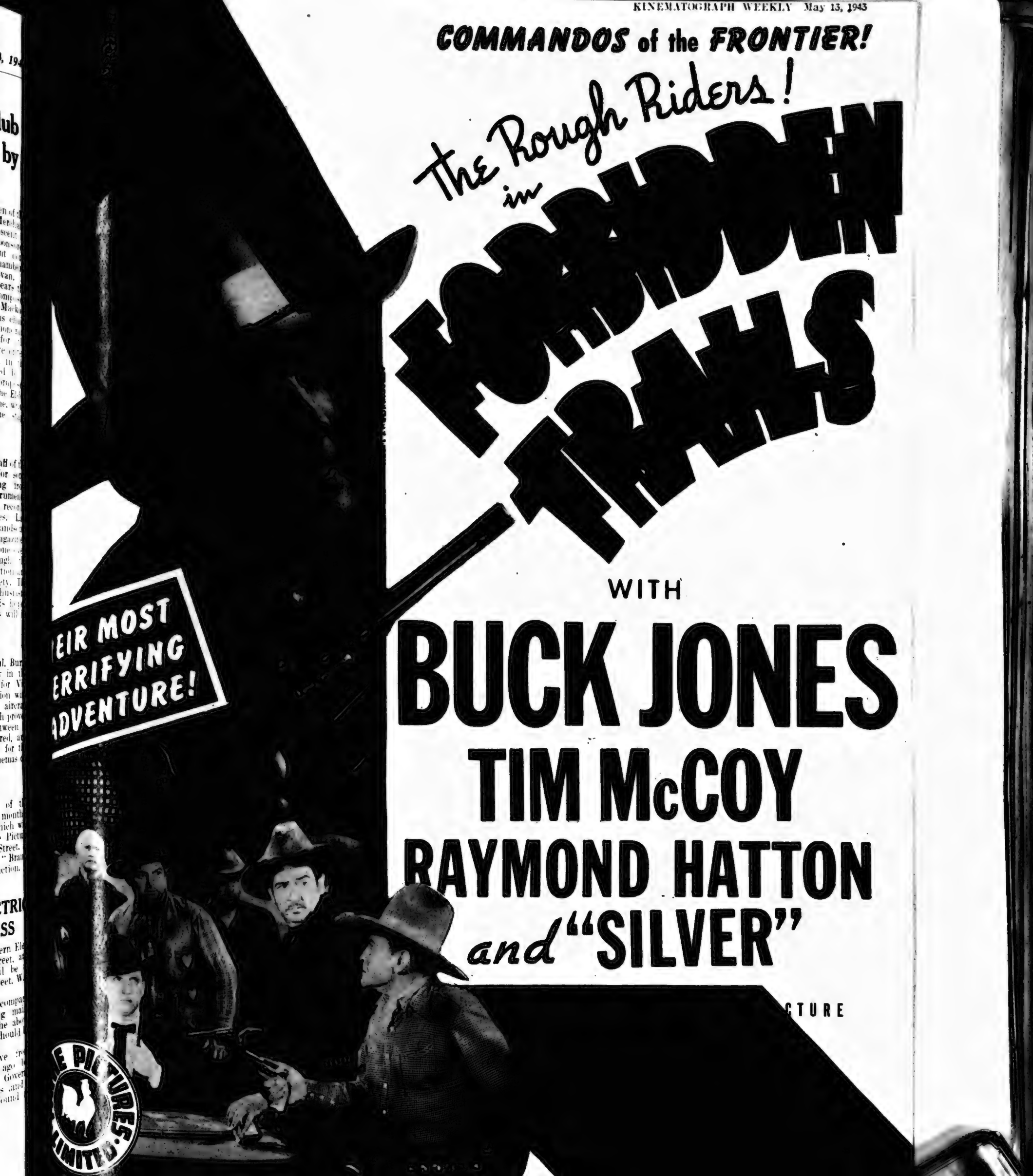
Members are reminded of change of venue for the mon luncheons, the next of which be held on Friday in the Pic House Café, Sauchiehall Street one o'clock. The club "Br Trust" will again be in action

WESTERN ELECTR NEW ADDRESS

As from this week Western tric vacates 2 West Street. the registered offices will h Liberty House Regent Street. Telephone: I ent 1013.

Other addre s of the com are for the sent being tained, and pt for the change, comm ications shou addressed as herto.

Western E tric's move Bush House me time ago came imperat due to G mental space quirements temporary a ss was fou West Street.


COMMANDOS of the FRONTIER!
The Rough Riders!
in
WARRIORS TRAILS
WITH
BUCK JONES
TIM McCOY
RAYMOND HATTON
and "SILVER"
CTURE
EIR MOST
ERRIFYING
DVENTURE!
E PICTURES
IMITED

POSER FOR CINEMATURIANS

What is a "Responsible" Position?

PRINCIPAL discussion at the annual meeting of the Society of Cinematurians, held at the Regal, Manchester, on Friday, was on the clause in the constitution which provides that membership is open to persons . . . "who have had active association with the kinema and allied trades, in a responsible capacity, for ten years prior to the date of application."

Secretary S. W. Pink said there had been controversy in the Council as to the interpretation of the phrase "responsible capacity." The Membership Committee took the view that anyone below the position of assistant manager in a kinema or office manager in a renting house should not be eligible.

Chief Operators' Position

One member wanted to know if this would mean the exclusion of chief operators; if so, what is to become of those who were already members?

S. W. Pink said the majority opinion of the committee was that the applicant should not have held a responsible position for ten years, but have been in the Trade ten years, and in a responsible position at the time of the application.

Bert Stanbury said the proposed definition savoured of snobbishness which should be discouraged. The question was best left to the privacy of the Membership Committee to decide whether the applicant was a fit and proper person.

H. Brooks pointed out that there were circuit engineers below assistant managers in status and some might be preferred as members to some assistant managers.

Character Should Count

Mr. Miller: The position a man occupies should not be the be-all and end-all of the membership qualification; character should be the deciding factor.

It was agreed that the interpretation of the word "responsible" be left to the decision of the Membership Committee.

The meeting decided to waive the annual subscription of members (male and female) serving in H.M. Forces.

H. Newbould mentioned that certain members had taken up duties in the South of England and thus did not enjoy the benefits of membership. Until the society spread its wings to other districts he thought these members should pay reduced fees. The matter was referred to the Council.

New Officers

Officers were elected as follows: President, T. S. Dawson (in place of W. J. Speakman); vice-president, W. J. Gell C.B.E. (in place of R. Sutton Dawes); chairman, W. J. Speakman (in place of T. S. Dawson); secretary, S. W. Pink; hon. treasurer, Arthur Bennett; hon. solicitor, Norman Hart, B.A.; hon. auditor, Harry Moorhouse, A.C.A.; liaison officer to C.T.B.F., S. W. Pink. In appreciation of their services to the society, Norman Hart and H. Moorhouse were made honorary members.

Decided to enlarge the Council, which now comprises: W. Gordon Smith, H. Abbott, J. Gomersall, L.R.I.B.A., S. Redford, T. E. Robinson F.C.I.S., Austen Mortimer, H. Brooks, L. B. Fancourt, W. Chilton, W. Hockman and F. Brearley (L.C.O.B.A.).

Members were informed that this week a new play by Arthur Mertz was being presented at the Hulme Hippodrome. Any who cared to attend the opening performances would be welcomed by the management of the Hippodrome.

A forthcoming event is the Lancs Cinema Old Boys' and Cinematurians' combined snooker and bowls competition at Northleigh Club, Old Trafford, on May 28.

Errol Flynn and Ann Sheridan in EDGE OF DARKNESS, drama of Norway under Nazi rule, (Warner) reviewed in this issue

Kinema Finance

SNAPE ON TAXATION AND THE PERILS OF SPECULATION

AT the last meeting of the Manchester and Salford Branch A. Snape provided the members with an important and informative address on E.P.T. and kinema finance generally. He advised caution in the purchase of either kinemas or kinema shares owing to the war time inflation of values.

A. SNAPE, in a short address, discussed the E.P.T. position. He said that at one of his halls whose year had just ended he found they had paid £6,915 in Entertainment Tax, £1,424 in rates and Sunday charity levy, and £2,230 in taxation exclusive of any Excess Profits Tax, a total of £10,569 in local and Government taxation. The shareholders, who held shares between them to the value of £35,000, got £1,400 between them.

The man in the street did not realise all this, and thought the Kinema Industry was making fortunes. Actually he considered that, in addition to contributing to the morale and welfare of the nation, they were taxed like no other business on earth. They could not, of course, slacken off in their efforts to give their best, first, because of the country's need, and secondly, because if they did they would become a decaying force and lose faith in themselves. He thought, however, they were entitled to a little more credit from the public and elsewhere than came their way at present.

Write Off Old Plant

Anyone who had not written off the whole of the cost of talkie installation against profits should do so as soon as possible. Then if television or any other new novelties were introduced after the war, their balance-sheets and assets would be clear of any moribund or out-of-date items that might be superfluous or superseded by any such novelty.

Share Prices

He also gave a friendly warning against paying too much for kinema shares outside the combines. He mentioned outside the combines, because their kinemas were not individually owned, and the losses of one could be set against the profits of another. An individual kinema might be blitzed or damaged by enemy action and could not be rebuilt, and all dividends and income would cease until perhaps two years or so after the war.

Enemy action was not the only thing that might cause trouble. If a kinema had a serious fire, it could not be reinstated, so again their capital would be locked up and unproductive.

Present and Post-War Position

Finally, there was the excess profits tax position. It was not the profit a kinema earned that was a guide to its prosperity. What mattered was what was available after E.P.T. had been paid and 10s. in the £ was taken off what was left.

Some sellers of shares of kinemas might say: Yes, but isn't it a good chance for you to acquire shares now for after the war? He agreed, of course, but still wished to warn them against over-optimism.

Don't carry anybody else's baby from now until the war is over, he continued, and then find the child becomes anaemic and suffers from ill-health and has still to be carried; because after the war the dogs, cricket, tennis, golf, motoring and many other outdoor and indoor attractions will be back in full swing and in full competition to reduce the income of the kinema.

Inflationary Prices

Excess profits taxes, in reduced percentage perhaps, but there all the same, high entertainment tax, high rates and high wages will rule for a long time after the war even on diminishing kinema income. He did not think the bottom of the business would fall out, but he was being very careful himself.

He wanted them to remember what happened in Lancashire after the cotton mill booms which followed the last war. Exhibitors should be careful and go slow when buying either kinemas or kinema shares to-day. Values were up and places were worth more, but not three or four times the original cost. That was what he was warning them against.

Scottish ...ws

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Manager Ky... and his staff ... Odeon, Scotst... m, have for ... time past bee... collecting ... their patrons ... musical instrum... playing-cards, gramophone re... and books for the Forces. ... week they reached the hig... total of 10,000 books, mag... etc., and these have all gon... seas to our Forces throug... postal authorities organised ... the British Red Cross Soci... patrons have all been extr... in their support, and it is ... that many further parcels a... distributed in the future.

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COMMANDOS of the FRONTIER!

The Rough Riders! in

GUNSMOKE TRAILS

WITH

BUCK JONES

TIM McCOY

RAYMOND HATTON

and "SILVER"

R

CTURE

A P.R.C. PRODUCTION

with TINA THAYER and RICK VALLIN

Directed by JOSEPH LEWIS

• • • •

PROVINCIAL TRADE SHOWS:

BIRMINGHAM	Scala	Wed., May 19, 10.30 a.m.
CARDIFF	Park Hall Cinema	Wed., May 19, 11.0 a.m.
GLASGOW	Cosmo	Wed., May 19, 10.50 a.m.
LEEDS	Ritz	Tues., May 25, 10.30 a.m.
LIVERPOOL	Scala	Wed., May 19, 11.0 a.m.
MANCHESTER	Theatre Royal	Thur., May 20, 10.45 a.m.
NEWCASTLE	Stolls	Fri., May 21, 10.30 a.m.
SHEFFIELD	Union St. Pic. House	Wed., May 19, 10.30 a.m.

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Pathe Gazette Public Newsreel No. 1

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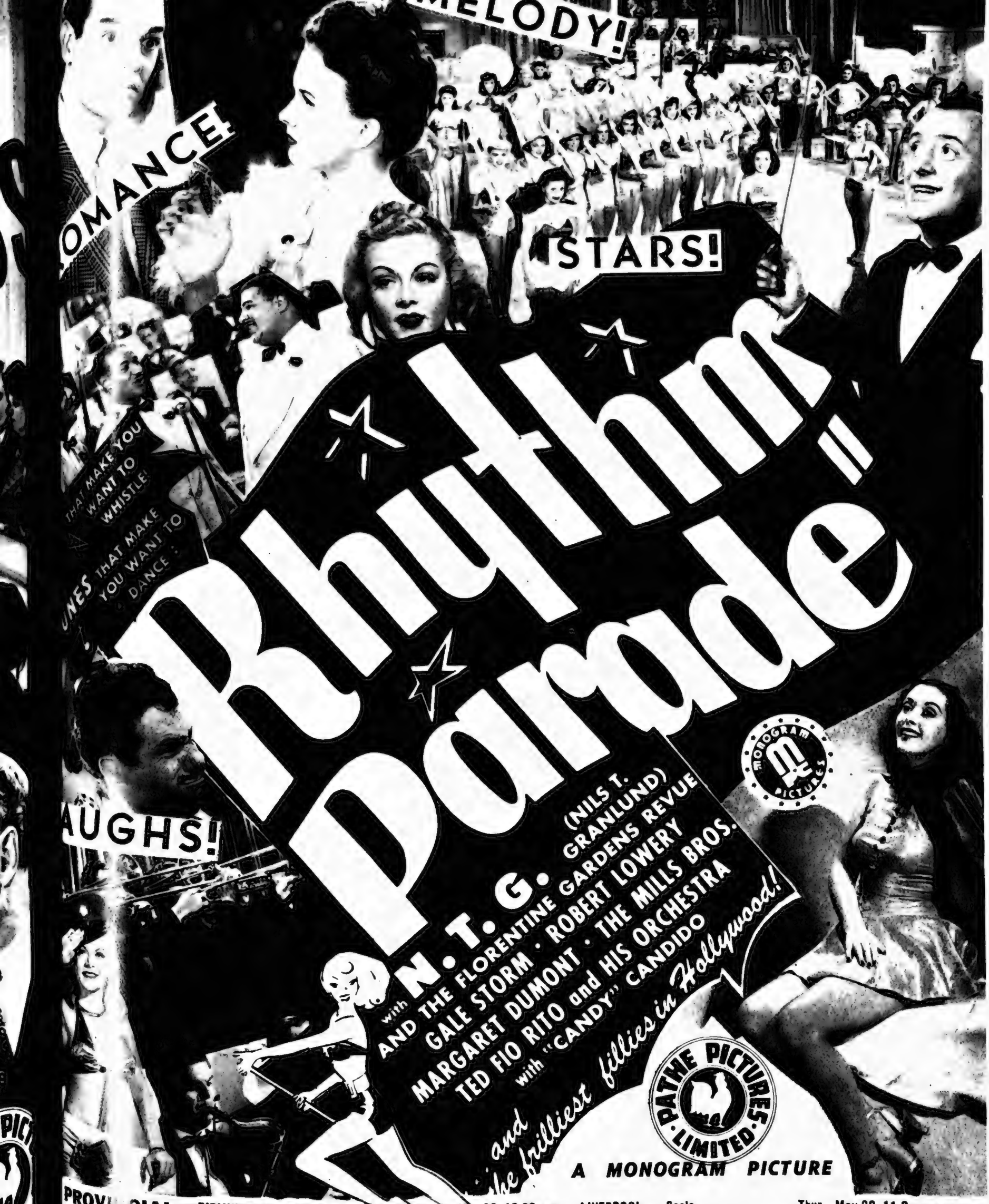
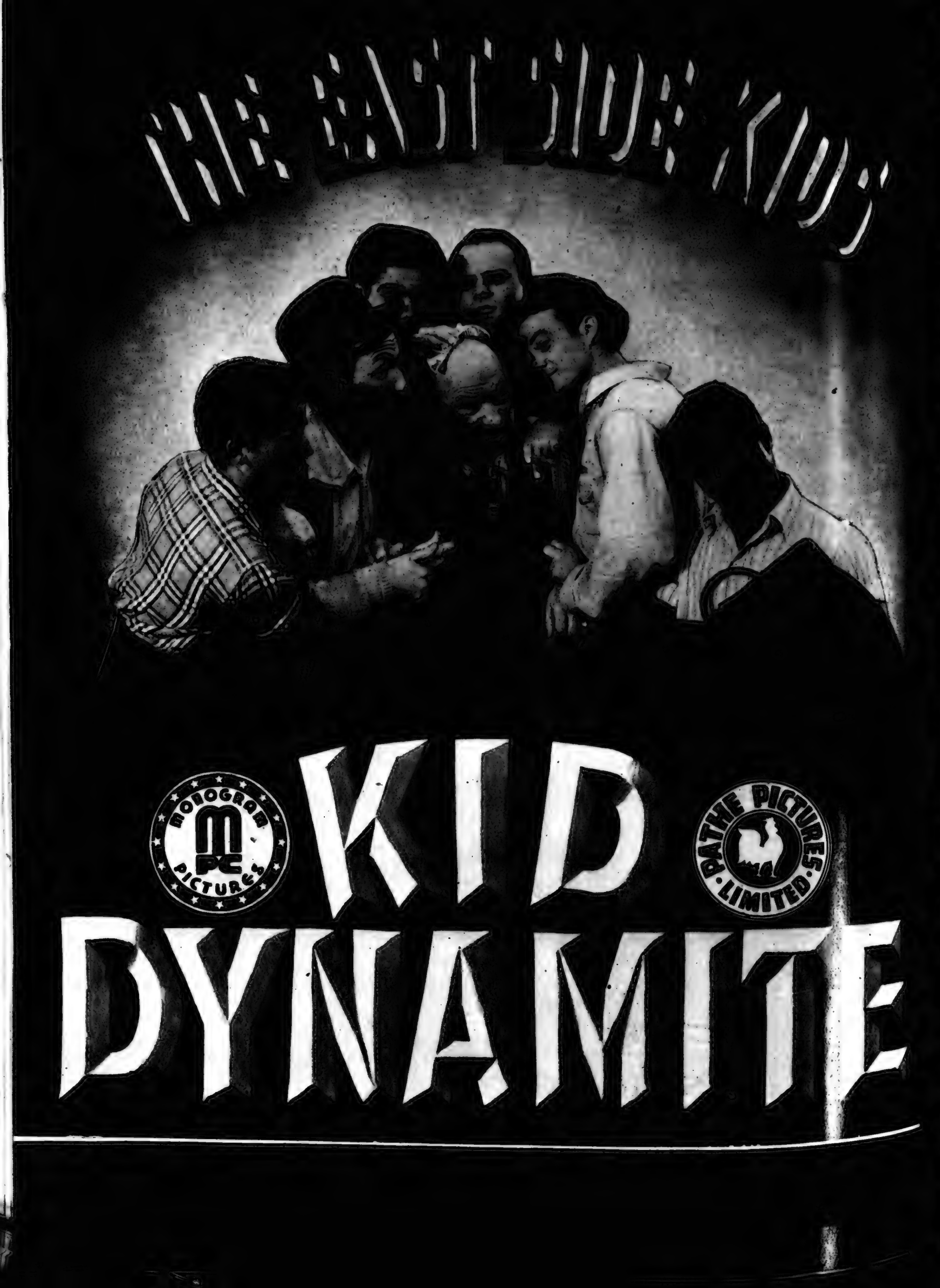


PROVI CIAL TRADE SHOW

BIRMINGHAM	Scala - -	Thur., May 20, 10.30 a.m.	
CARDIFF	- Park Hall Cinema -	- Thur., May 20, 11.0 a.m.	
GLASGOW	- Cosmo - - -	- Thur., May 20, 10.50 a.m.	
LEEDS	- - Ritz - - -	- Wed., May 26, 10.30 a.m.	
LIVERPOOL	- Scala - - -	- Thur., May 20, 11.0 a.m.	
MANCHESTER	Theatre Royal -	- Fri., May 21, 10.45 a.m.	
NEWCASTLE	- Essoldo - -	- Tues., May 18, 10.45 a.m.	
SHEFFIELD	- Union St. Picture House	Thur., May 20, 10.30 a.m.	



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P.C.T. PREFERRED ORDINARY SHARES

Dividend Pegged at 1[illegible] per cent.

A FURTHER step towards consolidation of the financial structure of the Gaumont-British Picture Corporation group will have been effected when new proposals concerning the rights of the 2,000,000 preferred ordinary shares of Provincial Cinematograph Theatres have been carried out.

At present holders are entitled to a fixed cumulative preferential dividend of [illegible] per cent., with the right to a further participation up to a maximum of 7½ per cent. in surplus profits, after a dividend of 15 per cent. has been paid on the ordinary.

The proposal is that as from February 1 last the fixed cumulative preferential dividend is to be 7½ per cent. before any dividend is paid on the ordinary, but with no participation in profits.

Gaumont-British owns over 95 per cent. of the ordinary share capital of P.C.T., which leaves approximately 41,000 of these 10s. ordinary shares in the hands of private investors.

Exchange Offer

As some of these may not approve of the offer to the preferred ordinary, G.-B. has authorised an offer to these outside ordinary shareholders to exchange one fully-paid £1 10 per cent. cumulative preference share of P.C.T. in lieu of the holding of Gaumont as resulting from the proposed conversion for each 10s. ordinary share of P.C.T. held by such holders.

A circular to shareholders states that the gross annual sum required to pay the fixed dividend on the participating shares is £150,000, and to pay a 15 per cent. dividend on the ordinary is £75,000. It is pointed out that in only two years since Gaumont secured control in 1929 has any participating distribution been made, and that in each of these years it was 1¾ per cent., which would require a gross annual sum of £87,500.

"Well Covered"

In order to provide the proposed 10 per cent. cumulative preferential dividend, a gross sum of £200,000 would be required annually, and having regard to the record of the company, the directors regard this dividend as reasonably well covered.

Although the accounts for the year to January 31, 1943, are not yet available, the summary figures indicate that the profits before taxation will show a substantial increase, taxation will bring the net figure somewhere in the neighbourhood of last year.

The directors consider that not more than 7½ per cent. in all will be paid on the participating ordinary shares while the present system of taxation continues, and that the proposal to them is fair, assuring them of a substantially in excess of the recently paid.

Winding-up Rights

[illegible] the suggestion of the Association of Investment Trusts, which supports the proposal in principle, the new proposals will require an alteration to the Articles of Association which makes it necessary to obtain a 75 per cent. cumulative preferential

Continued at foot of column 4

Revival in G.B. Shares

PREFERRED OFFER SEQUEL

Gaumont's offer to preferred shareholders of Provincial Cinematograph Theatres caused a revival of interest in the kinema share market during the past week.

Gaumont-British ordinary 10s. shares were the outstanding feature with a rise of 1s. 6d. to 10s. 3d. The "A" ordinary at 8s. were only 4½d. up.

In the P.C.T. market the preferred rose 3d. to 32s. 6d., but the "B" preference fell 6d. to 27s. 6d.

Other good features were provided by A.P.P.H., which, at 20s. 4½d., rose 4½d., while British Lion preferred, at 11s. 3d., were 9d. higher. Stoll Theatre Corporation jumped 1s. to 11s. 4½d., while African Theatres gained 9d. to 63s. 3d.

On the reverse side, Gaumont-British debenture fell 25s. to £101½, while General Theatres 6½ per cent. debentures declined 10s. to £100½. Madame Tussauds preferred lost 9d. at 14s. 3d., while P.C.T. Construction 7 per cent. preference fell 4½d. to 25s. 6d.

Newcastle Bankruptcy

The public examination in bankruptcy of Solomon Slesenger (47), Hadrian Road, Newcastle-on-Tyne, lately carrying on business in Pink Lane, Newcastle, and who had given as the cause of failure losses over a kinema enterprise, was closed at Newcastle Bankruptcy Court on May 5.

The Official Receiver said that the Registrar had commented on the unsatisfactory nature of the case, inasmuch as large sums of money had disappeared. The only answer that Slesenger had given was that some people had defaulted.

The deficiency was £5,000, and, asked if there was any prospect of a dividend, F. R. Hunnam, the trustee, replied in the affirmative, and said he had £1,200 and he was still making an attempt to get the partner in.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord.	63/3	+ -/9
Assoc. Brit. Corp. Corp. 5/- Ord.	14/10½	—
" 6% Pref.	24/-	+ -/3
" 5% Debs.	£103½	—
A.P.P.H. Ord.	20/4½	+ -/4½
Brit. & Dom. Films £1	3/6	+ -/1½
Brit. Lion 7½% Pref. 10/-	11/3	+ -/9
Capital Prov. News 5/-	4/-	—
Cons. Television Dfd. (6d.)	5/9	—
Dufay-Chromex 5/- Ord.	4/7½	+ -/3
Gaumont British Ord. 10/-	16/3	+ 1/6
" "A" Ord.	8/-	+ -/4½
" 5½% 1st Pref.	20/4½	—
" 4½% New Debs.	£101½	—25/-
General The. Prefd.	12/6	—
" 6½% 1st Mort. Deb.	£100½	—10/-
Mdc. Tussaud 1s. Def.	1/6½	+ 1½
" £1 Prefd. Ord.	14/3	— -/9
Moss Empires £1 Ord.	33/-	—
" £1 Cum. Pref.	20/4½	+ 7½
Odeon 5/- Ord.	17/7½	— 1½
" 6% Pref.	21/6	—
Odeon 5% Debs.	£102	—
P.C.T. 7½% Ptg. Pf. Ord.	32/6	+ -/3
" Cum. "A" Pref. £1	26/3	—
" Cum. "B" Pref.	27/6	— -/6
" Const. 7% Pref.	25/6	— 4½
Scophony 5/- Ord.	3/3	— -/2
Sound City (Films) 6% Pref.	7/6	—
Stoll Th. Corp.	11/4½	+ 1/-
Twentieth Cent. Ord.	1/1½	—
Twentieth Cent. 6% Pref.	3/6	+ 1½
Union Cinemas Ord.	2/6	—
" 1st Pref.	20/3	+ -/3
" 2nd Pref.	19/-	—

£1 shares unless otherwise stated.

"STAGE COACH"

Big Reissue as Broadcast

On Saturday in last week the B.B.C. broadcast in their "March of the Movies" programme excerpts from the latest of International Film Renters' big line-up of reissues, "Stagecoach."

The broadcast consisted of a scene in which all the characters in the film were introduced, and the producer afterwards praised this most successful picture and announced that it would be seen again very shortly.

COMPANY NOTES AND NEWS

Alcirc, Ltd.—Registered April 21. Capital £500 in 1,000 shares of 10s. each. To acquire the club known as the "Allied Circle." The directors are: Col. Geo. R. Crosfield, C.B.E., D.S.O., T.D., 20, Kensington Court, W.8, director of Two Cities Films, Ltd.; Mrs. Christine Elliott-Ware, 7, Kinnerton Studios, Studio Place, S.W.1, hon. secretary to Allied Circle; Capt. Farley G. P. Corin, Meads Cottage, Meads Avenue, Bexhill-on-Sea. Solicitors: Frank Simmonds and Son, 4, Broad Street Place, E.C.2. Registered office: 7, Kinnerton Studios, Studio Place, S.W.1.

Stanbrook Productions, Ltd.—Registered May 1. Capital £1,000 in £1 shares. Theatre and kinema proprietors, etc. The first directors are: Arthur F. Hardy, 10, Kenyon Mansions, Queen's Club Gardens, W.14; Terry Byrne. Registered office: 8, Golden Square, W.1.

S. and M. Effects, Ltd.—Registered April 20. Capital £1,000 in 1,000 shares of £1 each. Suppliers of sound tracks and back projection plates for kinematographic, television or other purposes, etc. The subscribers are: Geo. Pitcher, 6, Grosvenor Vale, Ruislip, Middx., production controller; J. C. Bloomfield, Oakdene, Church Road, Iver Heath, Bucks, film technician. Solicitors: Garton and Co., 9, Cavendish Square, W.1.

INCREASES OF CAPITAL

Grand Alliance Film Corporation, Ltd. (formerly W. M. Theatres, Ltd.), 55, Great Marlborough Street, W.1.—The nominal capital has been increased by the addition of £900 in £1 shares beyond the registered capital of £100.

MORTGAGES AND CHARGES

Empire Theatre (Morecambe), Ltd., Promenade, Morecambe and Heysham.—Mortgage and charge on premises fronting to Marine Road West, Morecambe and Heysham, dated April 21, 1943, to secure all moneys due to Midland Bank, Ltd.

A. B. Shaw and Co., Ltd. (formerly All-British Picture Co., Ltd.), 3, Creed Lane, E.C.3, publishers, etc. Debenture dated April 19, 1943, to secure £3,500. Holder: F. W. Taylor, 126, High Street, Wandsworth, S.W.

Mayfair Circuit (Teignmouth), Ltd. (formerly "Falcon Films," Ltd.).—Debenture dated April 20, 1943, to secure £5,500 and mortgage of same date as further security for same, charged on Carlton Cinema, Teignmouth. Holder: Thos. W. R. Procter, 83, Devonshire Road, Weston-super-Mare.

London and Provincial Cinemas, Ltd., 150, Southampton Row, W.C.1.—Mortgage and general charge on Ritz Cinema, Mill Road, Cranfield, Bedford, dated April 15, 1943, to secure all moneys due to National Provincial Bank, Ltd.

Monday's issue of British Movietone News featured captured German film taken when the Nazi troops were advancing in southern Russia. Scenes show the heavy artillery fire and flame-throwers and dive-bombers in action as the German troops advance to one of the Caucasian oilfields, as well as spectacular shots of the wells left a blazing wreckage by the Russians. Other pictures include snapshots of the Eighth and First Armies in Tunisia.

NAMES IN THE NEWS

Charles James, manager of the Regal, Dursley, on the Mayfair Circuit, was presented by the staff with a wallet of notes on his leaving to join the Navy. This was Mr. James's first managerial appointment, having only recently been promoted from the projection room.

A. H. Jackson, British Lion's well-known Manchester branch manager, has been ill for some weeks with pneumonia.

"Bert" wishes to thank the many friends who have sent good wishes for his speedy recovery and assures them all that he is once more back to his old self and will be returning to his office in the course of a few days.

Basil Pratt is back again at Guildford as resident manager of the Playhouse after having served at both the Odeon and the Plaza. Recently he has been house manager at the Leicester Square Odeon.

Cecil A. F. White has been appointed manager of the Theatre Royal (A.B.C.), King's Lynn, succeeding **Jack Rose,** who has been appointed manager of the Rembrandt Cinema (A.B.C.), Ewell, Surrey. Mr. White has held assistant managerships at Regal, Old Kent Road; Ritz, Clapton; Regal, Ilford; Ritz, Romford; and Rex, Leytonstone—all A.B.C.

Among the latest members of the A.B.C. managerial staffs in Birmingham to join the Services is **William John Guest,** assistant manager of the Pavilion, Stirchley. "John" Guest, who has joined the R.A.F., is the son of "Billy" Guest, one of the best-known theatrical figures in Birmingham, by reason of his long association with the management of the Alexandra Theatre.

E. Barry is taking over the general management of the Gaumont, Hammersmith, but before he left the Gaumont, Holloway, the combined staff of the theatre there presented him with a signet ring and pair of dress studs as a small token of their regard during the years he has successfully managed the building, wishing him good fortune and still greater success in his new position.

R. C. Alexander, who has been acting branch manager at Cardiff for Paramount for some time, has now been appointed officially to that position, to take effect from Monday, May 10.

Ronald F. Hart, who was transferred to charge of the Pyramid, Sale, Cheshire, some months ago, has now been brought back as resident manager of the Odeon at Oldham.

Continued from col. 1

OFFER FOR P.C.T. PREF. ORDINARY

ence shareholders to approve any winding-up resolution, while the existing rights to receive 25s. per share in a winding-up in priority to the ordinary shares remain unaltered.

G.-B. intends to arrange that the votes attached to the shares controlled by it will be exercised in favour of the passing of the resolutions at the meetings to consider the proposals to be held at Film House, Wardour Street, on May 25.

G.-B. Interests

Gaumont-British, directly or through other companies in the group, controls 2,670 of the 600,000 £1 7½ per cent. "B" preference shares, 473,744 of the 2,000,000 £1 participating shares, and 958,893 of the 1,000,000 10s. ordinary shares of P.C.T. But it has no interest in any of the 100,000 £1 7½ per cent. "A" preference shares.

All the directors of P.C.T., with the exception of Sir William Jury and S. J. Gordon, are directors of Gaumont, and some of them also hold shares in the capital of P.C.T., apart from their qualification shares. J. Arthur Rank is chairman of both companies.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Chetniks! The Fighting Guerillas (20th Century-Fox)—American.	75 min. (A)	Philip Dorn, ... Anna Sten, Martin Kosleck.	... Spectacular and colourful war melodrama, based on the exploits of Mihailovitch, leader of Jugoslavian guerillas. A popular blend of fact and fiction ; human angle strong and thrills colourful.	Very good popular booking Safe for the family.
Edge of Darkness, The (Warner)—American. ...	119 min. (A)	Errol Flynn, Ann Sheridan, Walter Huston.	... Spectacular underground romantic melodrama, set in occupied Norway. Development painstaking. Presentation excellent and climax terrific.	Outstanding war picture Hardly suitable for youngsters.
Forbidden Trails (Pathe)—American.	60 min. (U)	Buck Jones, Tim McCoy, Raymond Hatton.	... Picturesque, hard-hitting Western. Story straightforward, characterisation versatile, action fast.	Good average second. Good for youngsters.
Forever and a Day... (RKO-Radio)—American. ...	105 min. (U)	All-star cast ...	... Glorious, heart-warming pageant of recent English history. Story colourful and impressive, all-star characterisation and direction superb. Exploitation angles unbounded.	Excellent general booking Great for the family.
***Law and Disorder (Independent)—British.** ...	74 min. (A)	Barry K. Barnes, Diana Churchill, Edward Chapman.	... Espionage comedy melodrama originally reviewed in the KINE. of March 21, 1940.	Usable quota proposition for secondary halls. Safe for youngsters.
They Got Me Covered (RKO-Radio)—American. ...	93 min. (A)	Bob Hope, Dorothy Lamour, Otto Preminger.	... Crazy, espionage romantic comedy extravaganza. Gags good, star in irresistible form, climax suspenseful and staging lavish.	Irresistible comedy bet for the majority of halls. Safe for the family.

* A British Picture.

REVIEWS FOR SHOWMEN

Forever and a Day

RKO-Radio. American (U). Directed by Rene Clair, Edmund Goulding, Frank Lloyd, Herbert Wilcox and others. Featuring Brian Aherne, Charles Laughton, C. Aubrey Smith, Ray Milland, Robert Cummings, Ida Lupino, Anna Neagle and others. 9,434 feet. Release not fixed.

GLORIOUS, heartwarming pageant of recent English history, written, directed and acted in the interests of British and American war charities, mainly by distinguished residents in the British film colony in Hollywood, with a colossal all-star cast which outstrips "Who's Who." The splendid cavalcade, built around an early nineteenth century English mansion and its occupants is, at one and the same time, a stirring picture of England's determination, a comforting promise of the future, and, above all, wholesome and inspiring entertainment.

Its outstanding exploitation and novelty angles, let alone its crowded merits, make it an unprecedented universal box-office attraction. Excellent general booking, one of the biggest certainties of the century.

Story.—Admiral Trimble, a fiery but intensely patriotic Englishman, builds a fine house within sight of the City of London in the year 1804 and settles down to a happy retirement. Shortly afterwards his only son Bill marries Miriam, charming fugitive from an unpleasant guardian, Ambrose Pomfret, but is killed at Trafalgar on the day his wife bears him a son. Later Pomfret ejects the Trimbles from their home, but an ugly end is the price he pays for his cruel despotism.

The paths of the Trimbles and the Pomfrets, which, incidentally, closely follow the industrial revolution both at home and in America, continue to cross, but in 1917 Ned Trimble, a young American soldier directly descended from the old Admiral, is sent to England. Meanwhile, the Trimble residence is turned into a private hotel, and Ned, out of curiosity, stays there. He falls in love with and marries Marjorie, the pretty receptionist. Finally, Leslie Trimble, their daughter, and Gates Pomfret, a young reporter, meet in the mansion cellar during a 1940 blitz and round off the chequered story of the Trimbles and the Pomfrets.

Acting.—C. Aubrey Smith, Ray Milland, Charles Laughton, Cedric Hardwicke, Brian Aherne, Claude Rains, Herbert Marshall, Ida Lupino, Merle Oberon, Anna Neagle, Jessie Matthews and a host of other famous players put in excellent work, but it is Roland Young and Gladys Cooper who steal the honours. They are superb in a poignant cameo in which the middle-aged couple receive news of the loss of their only son, a 1917 British air ace.

Production.—The story, told in retrospect, is, perhaps, a trifle episodic, but its pattern is, nevertheless, tender, ingratiating, exciting and inspiring. Moreover, it covers a period which furnishes fascinating proof that history does repeat itself, and that the English are and always have been slow to warm to battle, but unbeatable once they get their teeth in.

Its tribute to the English character, boldly underlined by many amusing as well as moving cameos, is also the occasion for a brief but none the less colourful and illuminating precis of the industrial and social revolution. None, we are confident, will fail to rise to its proud, polished, pointed and tremendously patriotic entertainment.

In subscribing so generously to charity—the film is worth a year of flag days—its terrific all-star actors and directors have also given a magnificent fillip to the universal box-office.

Mr. Exhibitor, you will never have a bigger or better chance to do the Cinematograph Trade Benevolent Fund, the Red Cross, your patrons and yourself a good turn. Go to it, opportunity knocks but once!

Points of Appeal.—Unique and inspiring plot, resourceful direction, strong human and irresistible patriotic angle, versatility, great title, terrific cast, prodigious entertainment and unbounded exploitation angles.

Forbidden Trails

Pathé. American (U). Directed by Robert J. Bradbury. Featuring Buck Jones, Tim McCoy and Raymond Hatton. 5,347 feet. Release not fixed.

FAST-MOVING, straight-shooting peri outdoor comedy melodrama, telling ho three U.S. marshal friends defeat a crook saloon keeper's plot to put a young hauli contractor out of business. The tale hol few secrets, but the leading old-timers put some good work, the pace is hot, the clim is exciting and the scenery picturesque. versatile and colourful surface action pu well up in its popular and wholesom category. Good average Western.

Story.—Howard and Fulton, two ex-convic have a grudge against Buck Roberts, t marshal responsible for their arrest. Ji Cramer, a young man whom the crooks h framed, gets wind that they are after Bu and informs him. At the same time, Nels an unscrupulous saloon keeper, plots wi Howard and Fulton to mu[rder] Tim, Buck haulage business. Sandy the war again marshal pals, are advised forces wi Nelson and his mob and different angle Buck. All three work from neatly cornere and in the end the crooks ar

Acting.—Buck Jones, T McCoy a Raymond Hatton make a g team as Buck Tim and Sandy, and Christi McIntyre, Da O'Brien and Tristram Co head a sou supporting cast.

Production.—There is a ch of romanc sentiment and an occasiona me, but for t most part hard riding and f ing, punctuat with appropriate come predominat Picturesque scenery and a l-timed, breat taking climax clinch the n and robu Western deal. It is, unqu nably, a sou example of its enduring t

Points of Appeal.—Cle st story, go characterisation, sustained om, wholesom atmosphere, popular star nd convenie footage.

Continued on ... 37

From TO-DAYS

CINEMA

Star-Packed Saga Of British Life From RKO: Super Box-Office Hit

"FOREVER AND A DAY," the much heralded super-starred production trade-shown by RKO Radio yesterday, is in many ways the most completely satisfying "British" film yet to emerge from Hollywood.

For all the brilliance of the cast line-up and the versatility of no less than seven directors, the entertainment remains securely vested in the narrative material, superbly though the personnel have handled it. The film, that is to say, is a fascinating survey of English family life throughout the past 140 years—the foundation of an English home back in Napoleon's days, its tears and laughter, its toughness in times of adversity, and its inspiring devotion to its own with and kin.

Here a film on which the British her can look with pride n less than pleasure. Certain it is a remarkable tribute to this country, especially in such times as no and while the scintillating stellar array provides gilt-edged position for the box-office, its w is particularly commendable in the fidelity with which British fortitude devoted family life, h been brought to the ser

DISTRIBUTED BY RKO RADIO PICTURES LTD

In the order of their appearance, these are some of the players who took part.

GEORGE KIRBY • DOREEN MONROE • MAY BEATTY
CONNIE LEON • JOY HARRINGTON • KENT SMITH
ERNEST GROONEY • REGINALD GARDINER • VICTOR McLAGLEN
BILLY BEVAN • ARTHUR TREACHER • HARRY ALLEN
AUBREY MATHER • ETHEL GRIFFIES • JUNE LOCKHART
BARBARA EVEREST • STUART ROBERTSON • RUTH WARRICK
HERBERT MARSHALL • CHARLES IRWIN • GERALD OLIVER SMITH
C. AUBREY SMITH • EDMUND GWENN • LUMSDEN HARE
RAY MILLAND • DAME MAY WHITTY • GENE LOCKHART
BEN WEBSTER • ANNA NEAGLE • CLAUD ALLISTER
ALAN EDMISTON • DORIS LLOYD • HELENA PICKARD
CLAUDE RAINS • HALLIWELL HOBBES • CLIFFORD SEVERN
ALEC CRAIG • JESSIE MATTHEWS • REGINALD OWEN
IAN HUNTER • CHARLES LAUGHTON • ANNA LEE
BUSTER KEATON • MONTAGU LOVE • EDW. EVERETT HORTON
DAPHNE MOORE • PATRIC KNOWLES • JUNE DUPREZ
CECIL KELLAWAY • ISOBEL ELSOM • IDA LUPINO
WENDY BARRIE • WENDELL HULETT • QUEENIE LEONARD
ERIC BLORE • BRIAN AHERNE • MERLE OBERON
WALTER KINGSFORD • DENNIS HOEY • EMILY FITZROY
UNA O'CONNOR • RICHARD HAYDN • ODETTE MYRTIL
NIGEL BRUCE • ELSA LANCHESTER • JUNE
IVAN SIMPSON • ROBERT COOTE • ANITA BOLSTER
ROLAND YOUNG • GLADYS COOPER • PAX WALKER
MARTA GALE • ARTHUR MULLINER • JEAN PRESCOTT
ROBERT CUMMINGS • CLYDE COOK • DONALD CRISP

WRITERS

Who Contributed To The Production

CHARLES BENNETT • ALAN CAMPBELL • NORMAN CORWIN
C. S. FORRESTER • PETER GODFREY • JACK HARTFIELD
LAWRENCE HAZARD • S. M. HERZIG • JAMES HILTON
MICHAEL HOGAN • CHRISTOPHER ISHERWOOD • EMMET LAVERY
W. P. LIPSCOMB • GENE LOCKHART • FREDERICK LONSDALE
ALICE DUER MILLER • R. C. SHERRIFF • DONALD OGDEN STEWART
JOHN VAN DRUTEN • CLAUDINE WEST • KEITH WINTER

DIRECTORS AND PRODUCERS

RENE CLAIR • EDMUND GOULDING • CEDRIC HARDWICKE
FRANK LLOYD • VICTOR SAVILLE • ROBERT STEVENSON
HERBERT WILCOX

Forever and a Day

Forever and a Day IS HERE!

THE TALENTS THAT MADE A HUNDRED BOX-OFFICE SUCCESSES—POOLED TO GIVE YOU THE GREATEST ENTERTAINMENT YET SEEN ON THE SCREEN.

Forever and a Day

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BRIAN AHERNE : ROBERT CUMMINGS
CHARLES LAUGHTON : IDA LUPINO
HERBERT MARSHALL : RAY MILLAND
ANNA NEAGLE : MERLE OBERON

and

70 MORE HOLLYWOOD FAVOURITES

DIRECTORS AND PRODUCERS

RENE CLAIR · EDMUND GOULDING · CEDRIC HARDWICKE
FRANK LLOYD · VICTOR SAVILLE · ROBERT STEVENSON
HERBERT WILCOX

[illegible]nued fr[illegible] page 28.

Chetniks!
The Fighting Guerillas

Contu[illegible] ox. American (A). Directed by is King[illegible] Featuring Philip Dorn, Anna and M[illegible] in Kosleck. 6,700 feet. Release not fixed.

PECTAC[illegible]LAR and colourful war melo- drama, [illegible]ased on the daring exploits of eral Dra[illegible] Mihailovitch, leader of fearless rilla ba[illegible]s, during the early days of the i invasi[illegible] and occupation of Jugoslavia. tale, w[illegible]h is based partly on fact, but ely ignor[illegible]s politics, is a moving as well exciting [illegible]ompound of history and fiction. compellin[illegible] feminine angle, drawn from unhapp[illegible] plight of the hero's wife and ldren, eff[illegible]ctively offsets the more conven- al scene[illegible] of Nazi brutality. It also de- ts from [illegible]he very American accents of a mber of the supporting players. he climax, with its exuberant liquidation the Nazis, colourfully crowns good hearty fare. [illegible]ery good popular booking, one h a rising star.

Story.—When the Nazis occupy Jugoslavia, lowing the capitulation of the Government, erillas continue the fight under General aja Mihailovitch, an experienced and auda- us patriot. Mihailovitch's wife and small and daughter live in one of the big cities der an assumed name, but eventually lonel Brockner, a ruthless Gestapo chief, scovers their identity.

He holds the small boy hostage and tries use Mihailovitch's wife to force her hus- nd to surrender. He is unsuccessful, and, a last resort, threatens to wipe out the tire community. Before he can put his reat into execution Mihailovitch and his utenant attack the town and liquidate him d his Nazi hordes.

Acting.—Philip Dorn gives a thoroughly nvincing portrayal as the courageous ihailovitch, and Martin Kosleck makes a thless adversary as the evil Brockner. Anna n is adequate as Mihailovitch's wife and rrili Rodin and Patricia Prest also act turally, in spite of their American accents, Mihailovitch's son and daughter. The t are satisfactory.

Production.—The story is factual in out- e, and its exciting touch of authenticity. ectively interlaced with tender domestic ides, gives irresistible human relief to e many conventional, but thrilling skir- shes between the ruthless Nazis and fearless erillas.

More recent history has put Draja Mihailo- ch in a less favourable light with the lies, but we are prepared to accept the ry as fiction rather than the unvarnished th. The tense, exciting and colourful max, staged and timed in the best serial dition, and the fast growing popularity Philip Dorn prompts us to take the liberal w. We have little doubt of the film's pular box-office success.

Points of Appeal.—Crowded plot, exuber- action, strong feminine angle, colourful thrilling climax, good title and obvious r values.

They Got Me Covered

RO-Radio. [illegible]merican (A). Directed by David ler. [illegible]turing Bob Hope, Dorothy mour an[illegible] Otto Preminger. 8,372 feet. Release not fixed.

CRAZY es[illegible]onage romantic comedy extrava- ganza d[illegible]cribing the hectic misadventures newspa[illegible] man while trying to wipe out lack mar[illegible] unluckily gained while acting oreign co[illegible]respondent in Russia. The fan- ic story, [illegible]hich unfolds in and around shington, [illegible] by no means compact, but, pily, Bob [illegible]Hope is in fine fettle and his terous im[illegible]rovisations and clever cracks tively fill [illegible] most of the gaps.

orothy L[illegible]our supplies the necessary mour, whil[illegible] well-chosen supporting players t all dem[illegible]ds as traditional Axis spies and teurs. L[illegible]vish staging and an exciting hilarious [illegible]max effectively complete good Bob Hope. Irresistible laughter-maker, one with obvious box-office credentials for the majority of halls.

Story.—Bob Kittredge, big noise of the Amalgamated News, is sent to Russia as foreign correspondent. He fails to anticipate the German invasion and is recalled and fired. He goes to Christina Hill, the firm's Washington representative, for sympathy and suddenly finds himself embroiled in an Axis plot to undermine the American war effort.

He decides that the only way to win his job back is to "get the goods" on the enemy agents. Christina co-operates, but both have many hectic and exciting moments before the gang is rounded up in its fashionable beauty salon hideout.

Acting.—Bob Hope puts over a number of good cracks as Bob, and also enters into the robust slapstick sequences with terrific energy and vim. Dorothy Lamour is not overworked, but looks attractive as Christina, and Otto Preminger, Lenore Aubert and Edward Ciannelli are a well-chosen, hard-working supporting team as the cunning Axis agents.

Production. — The opening Russian sequences are undiluted Bob Hope. The espionage action in Washington dispenses a more conventional brand of slapstick, but there are, nevertheless, a more than satisfactory number of original gags and situations. The scenes in which the hero is seen as the surprised "bridegroom" of a buxom blonde and as a wax model in the breathtaking, as well as hilarious, knockabout grand finale are, to cite but two examples, crazy comedy at its best.

The heroine shares a few of the laughs, but whether the mood be grave or gay, actionful or verbal, it is Bob Hope who promotes most of the lively entertainment. His versatile, resourceful and tireless performance and big box-office pull leave little doubt as to its popular success.

Points of Appeal.—Lively and tonical story, clever comedy improvisation by Bob Hope, good support, lavish staging, intriguing title and obvious star values.

The Edge of Darkness

Warner. American (A). Directed by Lewis Milestone. Featuring Errol Flynn. Ann Sheridan and Walter Huston. 10,731 feet. Release not fixed.

SPECTACULAR underground romantic melodrama, set in Nazi-occupied Norway, cross-sectioning a small seaport community. There are, of course, black sheep in the fold, but in the end the stern, unhurried tale arrives at an accurate, inspiring and tremendously exciting assessment of the true Norwegians. The first three-quarters of the action is, apart from one or two impressive character portraits, somewhat stereotyped, but the showdown, which vividly illustrates the complete annihilation of a small, but ruthless, army of occupation, is one of the most thrilling yet seen in "this war" pictures.

It registers because it is equally frank in its estimation of the nationals casualties. The film cannot be praised too highly for its reminder that victory is seldom cheap. Its star values more than take care of mundane issues. Outstanding war picture.

Story.—Captain Koenig, ruthless commandant of a German garrison at Trollness, a small Norwegian seaport, assures Major Ruck, a visiting Gestapo official, that he is in a position instantly to quell any attempt at rebellion. His boast does not, however, prevent sabotage, nor does it frighten Gunnar Brogge, young fisherman leader of a growing underground movement. Slowly, but surely, Koenig senses trouble, and after a while he tries to force the rebels' hand. Gunnar is in love with Karen, daughter of Martin Stensgard, the town's leading doctor, and when she is assaulted by one of Koenig's men he very nearly wrecks their plans for an uprising by seeking personal revenge.

Karen's father displays less restraint and kills the man responsible. Koenig immediately arrests Karen, Gunnar and Stensgard and forces them to dig their own graves. Meanwhile, local quislings get to work, but at the last minute arms, smuggled from Britain, come into the possession of the remaining patriots. They meet the Nazis on equal terms and wipe them out. Gunnar, Karen and a few others survive and retreat to the hills to join other guerillas.

Acting.—Errol Flynn, Ann Sheridan, Walter Huston, Nancy Coleman and Judith Anderson make the most of their chances in the leading rôles but are all slightly handicapped by their English and American accents. Helmut Dantine is more convincing as the ruthless Koenig, and better still is Morris Carnovsky as a tortured schoolmaster.

Production.—The tale is told in retrospect—it effectively opens with a shot of Trollness, city of the dead—and is in no hurry to show its hand. Fortunately, its more routine action is cunningly interspersed with a number of particularly good character cameos and appropriate, if grim, evidence of the ugly workings of the Nazi mind, and these help considerably to sustain interest until the time is ripe for the kill.

The scenes in which Morris Carnovsky, cast as Sixtus Andresen, an elderly schoolmaster, argues philosophy with Koenig and is brutally assaulted for his pains, and the thrilling, to-the-death climax display a fine sense of drama, good psychology, and, above all, no mean grasp of showmanship. Moreover, apt excerpts from speeches by Churchill and Roosevelt underline its profound and powerful message, and, in addition, furnish the invaluable authentic touch.

Points of Appeal.—Arresting story, strong human angle, profound message, excellent supporting characterisation, good atmosphere and photography, terrific climax, intriguing title and big star values.

SAVE
YOUR
WASTE
PAPER

REISSUE
Law and Disorder

Independent. British (A). Directed by David MacDonald. Featuring Barry K. Barnes, Diana Churchill and Alastair Sim. 6,657 feet. Release not fixed.

ESPIONAGE comedy melodrama, liberally interspersed with inconsequential marital quips and quaint and exuberant yet characteristic Scottish humour, describing the unorthodox, but nevertheless effective, methods adopted by a young lawyer to round up a ruthless sabotage ring. Originally handled by Radio and reviewed in the KINE. of March 21, 1940, it carries its tender years quite well and should be good for a number of laughs and thrills in family and industrial company. Additional assets are an intriguing title, popular stars and the quota ticket.

A SHORT OF THE WEEK

INDEPENDENT

SALUTE TO THE BRITISH WORKERS. British (U). Two reels. Release not fixed.—Topical and timely featurette showing how patriotic British workers are beating the clock in the race for victory. The scene is a site for a new aerodrome and every stage in the building of the giant project, which, incidentally, is completed before schedule, is illustrated in spectacular and painstaking detail. The recorded triumph of co-ordination couples entertainment with sound propaganda. Sound general fill-up.

PATHE PRESENTING FOUR ATTRACTIVE FILMS

Top-line Monogram Musical

A MUSICAL, an outdoor action drama, a dramatic production and a comedy drama constitutes the diversified bill of fare which is currently being Trade shown by W. J. Gell, managing director of Pathe, and for which provincial screenings have been arranged. This latest Pathe group has an undeniable appeal to music-lovers, thrill fans and followers of the type of boisterous comedy successfully put over by the East Side Kids.

Hot rhythm is a highlight of **Rhythm Parade,** the Monogram musical riot to be screened at the **G.-B. Theatre to-day (Thursday), at 2.30 p.m.**

This film brings to the screen the entire floor show of the famous Florentine Gardens in Hollywood, with Nils Granlund, American radio and show-world personality, at the head of a large cast of performers headed by Gale Storm, Robert Lowery, The Mills Brothers, Ted Fio Rito and his orchestra, "Candy" Candido, Margaret Dumont, Cliff Nazarro, Jan Wiley, Sugar Geise, the Florentine Gardens Revue and Jean Foreman. The entire story, which is liberally besprinkled with laughs, is told against the light, frothy background of girls and gaiety, singing and dancing. There is not one reference to the war in the whole of the production.

"Rhythm Parade" has everything from swing to waltz, including three new songs. It was directed by Howard Bretherton and Dave Gould, and has a number of novel production angles.

That Gang Again

While the popular East Side Kids continue to appeal as successfully as they do at the present Monogram will continue to find suitable vehicles for these lusty rowdies. Their latest, **Kid Dynamite,** will be shown at the **G.-B. Theatre to-morrow (Friday), at 10.30 a.m.**

Here are Leo Gorcey, the leader of the band, Huntz Hall (the funny one), Bobby Jordan, Gabriel Dell and Sunshine Sammy in another roisterous action-packed adventure with a boxing background. Wallace Fox directed, and the cast includes Vince Barnett, Pamela Blake and Henry Hall.

Fast Paced Thriller

Earlier offerings in the group, one of which is reviewed in this issue, are:—

Forbidden Trails, in which the hard-riding, hard-shooting trio—Buck Jones, Tim McCoy and Raymond Hatton—storm their way through another action-packed story of the great outdoors. This Monogram picture was directed by Robert N. Bradbury, from the popular Western novel of the same title by Jesse Bowers, modern writer of adventure stories of the prairies and plains of Canada and the United States. A good supporting cast includes Tristram Coffin, Charles King, Dave O'Brien and Christine McIntyre. The film is reviewed on another page.

Return of Kruger

Otto Kruger, who was one of the best box-office names in British pictures for a number of years and who will be remembered for his brilliant performance in "The Housemaster," makes an impressionable come-back in the P.R.C. production **Silent Witness**, which was Trade shown yesterday (Wednesday).

The unique story of "Silent Witness" tells of an attorney's young daughter and her secret romance with a gangster. Kruger gives one of the most holding performances of his distinguished career as an attorney, the friend of the underworld, who must defend his own daughter on a murder charge. Others prominent in the cast are Tina Thayer, a newcomer, Rick Vallin, Russell Hoyt and Marcia Mae Jones. Joseph H. Lewis directed and has invested the story with much suspense and thrilling action and a terrific emotional climax.

A scene from RHYTHM PARADE (Pathe) featuring Gale Storm, Robert Lowery and Ted Fio Rito and his orchestra

James Craig and Marsha Hunt in a scene from THE HUMAN COMEDY (M-G-M), the musical score of which was composed by Herbert Stothart

Screen Music Assumes New Stature

M-G-M EXPERT'S TRIBUTE

THE improvement in the quality of music for the film is the subject of the following article by Nat W. Finston, head of the Music Department of the M-G-M studios, who records the continual growth of interest exhibited by front-rank composers and conductors in the opportunity afforded their art by the modern film.

In nearly thirty years of musical association with the screen I have watched music grow, says Nat W. Finston. I remember when a theatre orchestra had a book of themes for heroes, villains, romance, etc., with which to embellish silent pictures. Then better orchestras began to appear, theatres assembled music libraries, and leaders like Roxy realised that the public liked good music. When I came to Metro-Goldwyn-Mayer great scorers like Herbert Stothart had already impressed studio executives with the value of music. But the idea was still in its infancy. I have watched as great conductors and composers, at first inclined to scoff, have gradually become interested, and, finally, largely convinced by the improvement in recording, have capitulated to the new state of affairs and come into the fold.

Coates with M-G-M

Here at Metro-Goldwyn-Mayer to-day we have Albert Coates, the great symphony and opera conductor and composer, collaborating with Herbert Stothart on the score for Gregory Ratoff's "Russia"; Jose Iturbi joined us to present music ranging from the Shostakovich United Nations Victory March to "jive" for "Private Miss Jones." We have the eminent symphony composer Mario Castelnuevo-Todesco with us, creating themes for scores. Other great musicians who have composed for us include Dr. Eugen Zador, Daniele Amfitheatrof, Oscar Straus, Jerome Kern. In lighter music we have welcomed Cole Porter and other contemporary operetta creators.

Famous Bands

On the popular side, M-G-M to-day boasts such name bands as those of Duke Ellington, Jimmy and Tommy Dorsey, Kay Kyser, Vaughn Monroe, Harry James and others, who figure in our popular type of musicals. Whether grand opera will ever come to the screen except in excerpts cannot be foretold, but operatic arias have figured largely in many of our musicals such as those starring Kathryn Grayson in "Private Miss Jones," for example. Iturbi conducts Meacham's "American Patrol," Rimsky Korsakov's "Capriccio Espagnol," and on the piano plays Liszt's Eleventh Hungarian Rhapsody, in addition to other musical treats.

In the scoring of dramatic pictures is found a wide opportunity for symphonic music, operatic arias and classics. These are woven into original composition to fit and embellish dramatic action on the screen. Thus Herbert Stothart has used the ancient Palestrina music of Shakespeare's period, Tschaikowski's "Romeo and Juliet." He has done the same with all his important scores. Notable among them is his new score for "The Human Comedy."

Popularising Classics

Bronislau Kaper, David [illegible]nell, Lennie Hayton and Scoot Bra[illegible]ey, likewise draw heavily on the [illegible]ssics, and Georgie Stoll, who handl[illegible] the popular musicals, very often ca[illegible] resist the temptation to work in [illegible]e of symphonic calibre when his [illegible]e permits.

The M-G-M music [illegible]ry, under George Schneider, to-day [illegible]udes about 2,000,000 items. One ma[illegible]nd almost any written work. In[illegible]lition, one may find African abo[illegible]s' chants, never written until, after [illegible]g recorded in the jungle, they were [illegible]scribed by the studio's research [illegible]; Eskimo songs transcribed in the [illegible]e manner; Chinese music translated [illegible]m Oriental to occidental notation. [illegible] his wealth of material is accessible [illegible] our composers and scorers inst[illegible]

Cary Grant

"Mr. Lucky" has be[illegible] final title of the Cary[illegible] vehicle previously called Victory."

A romantic comedy, [illegible]arrer presents Laraine Day [illegible]sen as the [illegible]t starring [illegible]om Here to [illegible]r. Lucky" [illegible]e the star.

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7 GREAT SONG HITS

"8.50 Choo Choo to Waterloo"
"You Too Can Have A Lovely Romance"
"My Father Was A Yes Man"
"If You Could Only Cook"
"Keep Cool Calm And Collect"
"I'm Only Me"
"A Fine How Do You Do"

Music and Lyrics by
MANNING SHERWIN and VAL GUEST
Musical Direction LOUIS LEVY

GFD

PR INCIAL

		LIVERPO	Trocadero
CARDIFF	Empire	Fri., M	4, at 10.45
MANCHESTER	Gaumont	Fri., M	14, at 10.45
LEEDS	Scala	Fri., M	14, at 10.45
NEWCASTLE	Queen's Hall	Fri., M	14, at 10.45

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Directed by VAL GUEST
MAURICE OSTRER in charge of production

A GAINSBOROUGH PICTURE
Released JUNE 14th, 1943

GFD

WILSON

INCIAL

Trocadero

4, at 10.45
14, at 10.45
14, at 10.45
14, at 10.45

SHOWS

13, at 10.4 a.m.

LASGOW	ew Savoy	Fri., May 14, at 10.45 a.m.
OTTINGHAM	cala	Fri., May 14, at 10.45 a.m.
EFFIELD	inema House	Fri., May 14, at 10.45 a.m.
RMINGHAM	cala	Fri., May 14, at 10.30 a.m.

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"HIT PARADE OF 1943" IS "BOX-OFFICE MAGIC"

British Lion Sets Shows for Six Sparkling Subjects

OF the six Republic films which British Lion has lined up for Trade show during the next two weeks, one picture, "Hit Parade of 1943," stands out supreme. It is not merely claimed that this musical towers above any similar subject this progressive production-distribution team has yet handled: it is stoutly claimed that the film bids fair to stand above any musical yet seen during the present war.

This bold challenge is not made lightly. It is backed by the unequivocal American criticisms.

Plainly, "Hit Parade of 1943" has all the basic ingredients of a sensational success. It has star appeal; has three noted orchestras; a wholly delightful story; has seven musical numbers, written by the most up-and-coming name in the music world to-day—Jule Styne; and, finally, it was produced without an eye on the balance sheet.

The full schedule of Trade screenings, which also includes another musical, this time with Jane Withers in the lead; a drama; a comedy; and two Roy Rogers musical westerns in the new style is as follows:—

Hit Parade of 1943, Tuesday, May 18, Rialto, 10.45 p.m.
Johnny Doughboy, Thursday May 20, Rialto, 10.15 a.m.
The Traitor Within, Friday, May 21, Studio One, 10.45 a.m.
Harvest Days, Monday, May 24. Rialto, 10.45 a.m.
Sons of the Pioneers, Sunset Serenade, Tuesday, May 25, Studio One, 10.30 a.m.

The acting of John Carroll and Susan Hayward in "Hit Parade of 1943" is refreshing in its vigorous talent, and they are fittingly supported by Gail Patrick, Eve Arden, Melville Cooper, Walter Catlett, Mary Treen and others of the large cast. The dialogue is clever and sparkling and the music, topflight popular material, is performed by the orchestras of Freddy Martin, Count Basie and Ray McKinley. Director Albert Rogell has co-ordinated the story, melody, fun and spectacle in a masterly manner.

The story revolves around the difficult predicament of Susan Hayward, country-dwelling songwriter, who finds that Carroll, employed by a music publishing firm, has stolen one of her songs, retitled it, and is qualifying for super-tax on the royalties. Susan decides to play Mr. Carroll along for a while until he has reached the pinnacle of fame, and break his career, but awkwardly enough for her plan, she falls in love with her victim. But there are already other contestants in the field, notably Gail Patrick, a slinky night-club graduate, who ruffles up the course of true love in a very experienced manner until a series of uniquely contrived situations brings about a happy conclusion.

Welcome to Child Stars

An agreeable experiment achieves a happy measure of success in "Johnny Doughboy," a carefree musical comedy starring Jane Withers and Henry Wilcoxon. The experiment centres round a side-issue of the film, a vehicle used for the introduction of several admirable song and dance numbers, the "Under-Twenty Club." The club's membership is recruited entirely from child stars who have outgrown the parts in which their stardom was attained. Bobby Sandy, for instance, is no longer a long-clothed infant, but a true-blue old die-hard of four. The most pleasing aspect of the whole affair is the exceptional talent which these youngsters undoubtedly still display. Bobby Coogan, Bobby Breen—with a better voice than ever; "Alfalfa" Switzer—not a freckle missing. "Spanky" MacFarland, Butch and Buddy, and Cora Sue Collins.

Patrick Brook plays the juvenile lead opposite Jane in a story which shows Miss Withers as a recalcitrant actress who is brought to her senses by Henry Wilcoxon. William Demarest, Ruth Donnelly, Etta McDaniel and Joline Westbrook are in support. John H. Auer directed.

John Carroll, Susan Hayward and Gail Patrick in HIT PARADE OF 1943 (British Lion)

Jane Withers and Patrick Brook in JOHNNY DOUGHBOY (Br. Lion)

Tense Thriller

The tempo changes sharply in Donald M. Barry's "The Traitor Within." Here is drama, controlled, tense, suspensive. The theme with its flashes of the unusual was directed by Frank McDonald. It tells of Barry, a young lorry driver, in love with Jean Parker. Jean and her father, played by George Cleveland, have a feud on with the mayor, Ralph Morgan, who gained wealth and position by taking the credit for an act of bravery during the Four Years' War, which had actually been performed by Cleveland. When Barry is married to Jean an unscrupulous scoundrel, Bradley Page, exploits the unwitting Barry in a plan to blackmail Morgan, who, broken and remorseful, kills himself. Barry is held for the murder, but the secret is ultimately disclosed by Morgan's wife in a climax which produces drama of a high order.

Subsidiary characters are competently portrayed by Jessica Newcombe, Dick Wessell, Emmett Vogan, Edward Keene, Eddie Acuff, Sam McDaniel, Eddie Johnson and Marjorie Cooley.

Robust Entertainment

Good virile comedy with a faintly moral background of amiability triumphing over ignorance of the art of living will always be box-office while the public wishes to be amused and be proved right at the same time. "Harvest Days" fits comfortably into this category. Frank, Leon and June Weaver are a country family who, about to set out on holiday, decide to respond to the Government's call for harvest workers in the West. They find that their work is hindered by the students of a near-by school. But the Weavers win through and expose an Axis plot into the bargain.

High Grade Westerns

Roy Rogers rounds off the programme with two Western musicals in the new style, "Sons of the Pioneers" and "Sunset Serenade."

"Sons of the Pioneers" deals with a mysterious band of desperados who have instituted a reign of terror. Sheriff, George "Gabby" Hayes, is called upon to resign, but refuses to stand down for anyone but Roy Rogers, grandson of the greatest sheriff the town ever knew. Roy comes to the city and does his stuff. Maris Wrixon provides the romantic interest, and the Sons of the Pioneers provide harmonic background.

"Sunset Serenade" sees Rogers pitted against unscrupulous Joan Woodbury and Onslow Stevens, who are endeavouring to defraud a child and his guardian, Helen Parrish, out of a ranch. But Rogers, with the help of his customary band of stalwarts, foils the plot and instals Helen Parrish and her ward in their rightful property. The picture is full of robust action, grand spectacle and pleasing melody.

Columbia Shipping Four More

SUPERS TO FOLLOW BIG GROUP

FOUR outstanding supers from Columbia will soon be crossing the Atlantic—for presentation in due course to the Trade in this country. These films will follow hard on the heels of the company's recent group which was headed by the spectacular "Commandos Strike at Dawn."

News now comes that "Destroyer," shot at a famous U.S. destroyer base, is in the closing stages of production. With Edward G. Robinson as star are Glenn Ford, Marguerite Chapman and Edgar Buchanan. The picture marks Ford's last screen appearance before he reports to the Marines—but, according to Director William Seiter, "Ford turns in a performance that will keep him alive in the public memory for the duration."

Western Spectacle

Columbia's first large-scale Technicolor production, "The Desperadoes," gallops away from the war scene, with an action drama planned and executed on a gigantic canvas. This super Western, a kind of "Texas" in colour, has an impressive cast headed by Randolph Scott, Claire Trevor, Evelyn Keyes and Glenn Ford.

Cole Porter Hits

Judging by American reactions the Gregory Ratoff big-time musical, "Something To Shout About," is aptly titled. A flock of exhibitors "on the other side" have been virtually shouting their heads off in praise of this one, according to advices received by Columbia executives in this country. The film is notable for its Cole Porter hits and its co-starring trio, Don Ameche, Janet Blair and Jack Oakie, and there's dancing by David Lichine, of ballet fame, which is said to be "sensational," as well as a tornado of piano-playing by Hazel Scott.

War Time Problem

Possibly the most eagerly awaited picture of all, however, is George Steven's "The More The Merrier," comedy of housing problems in wartime Washington, with its co-starring team of Jean Arthur and Joel McCrea, and the Carroll support of Charles Coburn believed in Hollywood to "have an Oscar practically in his pocket" in advance on the strength of his performance in this picture.

It will be recalled that Harry Cohn, Columbia's president, was impelled to place this production in the rarified atmosphere of "It Happened One Night" class—and Cohn is not the kind of executive to indulge in easy enthusiasms.

SAVE YOUR WASTE PAPER!

NEW OVERSEAS FILM MARKETS

Propaganda Points the Way

WHEN Sir Edward Villiers, of the Films Division, Ministry of Information, gave an address to the Merseyside Film Institute Society last week he described the important part played by films in our vast overseas propaganda service.

Some of these films, he said, were shown to the large audience, including "We Sail at Midnight" and some shorts made by the Colonial Film Unit, whose product was specially simplified for primitive peoples in West Africa and the Middle and Far East.

Every year, said Sir Edward, 21,000 cans of films were distributed abroad by the Films Division, and many of them were titled in twelve foreign languages. Many more were modified for local use at overseas posts.

Quoting "Desert Victory," copies of which were dispatched to 60 of these posts within a month of the completion of the film, this was "dubbed" in Spanish, Turkish, French, and Chinese. Negative films shipped abroad were used to produce prints, so that the equivalent was about 210,000 cans of film per annum from the Films Division.

Peace Time Patrons

There were territories where the kinema was an entirely new experience. Service provided by the Films Division created a potential post-war demand for new standards in film distribution which offered great opportunities to the Film Trade, for many territories were now accustomed to seeing newsreels in their own language. The newsreel unit in Cairo produced 75 prints per week in twelve different languages. A fleet of 50 kinema vans catered for audiences which had never seen a film before and which now numbered over 1,000,000 per month.

LONGER LIFE FOR FILM STOCK

Board of Trade Hint

At a meeting held at the Board of Trade on May 5 with technical representatives from all branches of the film Industry, under the chairmanship of Simon Rowson, consideration was given to the question of the preservation of films in circulation.

The prevention of damage to "green" film by the use of a pre-hardening preservative process and the care of films during circulation and projection were amongst the problems discussed.

It was agreed that the co-operation of the Kinematograph Renters' Society should be sought in securing adoption of measures to ensure longer physical life for all films shown in kinemas.

The KRS understands that the extra cost of processing films by the pre-hardening process is 2s. 6d. per reel.

During the discussion it became obvious that much could be done by impressing upon newcomers to kinema projection rooms the need for careful handling of films, and a special appeal is to be issued to projectionists by the C.E.A. and the N.A.T.K.E. jointly to point out the importance of this.

The associations represented were the C.E.A., K.R.S., A.C.T., N.A.T.K.E. and the laboratories.

Anna Lee and Brian Donlevy in HANGMEN ALSO DIE (U.A.)

"TANYA—The Soviet Cinderella"

For Butcher Release

The Soviet production, "The Bright Path," will be released here by Butcher's under the title of "Tanya (the Soviet Cinderella)."

"Tanya" possesses many features of outstanding interest to British picturegoers, states F. W. Baker, and the fact that Butcher's have spared no expense to present the dialogue and the songs in English is indicative of its importance. This task was accomplished by Herbert Marshall, who has been working on it for several weeks past with a big company of specially chosen British artistes headed by Fredda Brilliant, who is stated to have spoken the dialogue and sang the songs in a manner truly worthy of Lubov Orlova, the distinguished star of the production.

Orlova Reappears

The public, which is taking very great interest in all things Russian to-day, will welcome the reappearance of Lubov Orlova, who has already created a wide following in her previous productions.

A talented singer and actress, Miss Orlova has won the coveted title of "Honoured Artiste of the Soviet Republic," a distinction only conferred upon the very few who have not only furthered the interests of their country by outstanding screen performances, but played a prominent part in the entertainment of its fighting men.

For the Troops

In this direction this star frequently pays visits to the Forces in the field, by whom she is greatly beloved. She has just completed a production entitled "Concert for the Front," a picture made specially for the troops. It is not to be shown to the general public but has been sent direct to the front as a gift to the Red Army from the Soviet motion picture Industry.

WARRINGTON S.O.

Hint About Future Overtures

Further questions about Sunday opening of Warrington kinemas were asked at the Town Council meeting on May 4. Warrington had agreed to support the Cornwall County Council and to contribute to the costs of a test case by which the C.E.A. sought to clarify the legal position regarding the admission of children to Sunday shows. Cornwall C.C. has now notified Warrington that "in view of adequate financial support not having been received from other authorities," it was not proceeding with the case and had withdrawn its own "no under 16's" ban attached to the Sunday licence.

"Does this mean that Sunday kinemas are shelved definitely as far as Warrington is concerned?" asked Coun. W. Sutton.

Replied Ald. W. Roberts (chairman of the Watch Committee): "It depends on whether any overtures are made, and will then be subject to this Council approving or disapproving any recommendation which the Watch Committee may make, after an application has been received."

Kinemas Preferred

N. B. Goldie, M.P., has been asked by the Warrington Trades Council and Labour Party to use his influence and vote in favour of the Sunday opening of theatres during the war. He has replied stating his opposition to the proposal, not so much on the ground of Sunday observance, but in the interests of those in the theatrical profession. He added: "Obviously, war workers and others where local conditions permitted were able to visit kinemas, a form of entertainment in which the amount of labour involved was negligible compared with theatrical entertainment."

Obituary

A. H. Hall

The death occurred on May 5 at Swinton of Arthur H. Hall (72), a former member of Bolton Police Force and previously in the 14th Hussars. Shortly after retirement he became interested in the kinema business, and for several years had been director and secretary of Rialto (Bolton), Ltd.

Southport Ban on Charity

FREE USE OF KINEMAS DEMANDED

THE refusal of the Southport magistrates to grant permission for a "Wings for Victory" concert at the Regal, because of a fee of ten guineas for the hall, was the subject of comment at a meeting of the Southport National War Savings Committee last weekend.

Coun. M. D. Ball, chairman of the Publicity Committee, said if it was an attempt by the Bench to prohibit Sunday afternoon concerts for charity then they were succeeding. Apparently, there was no embargo on Sunday afternoon concerts for private gain, but there was for charity.

Other organisations had held concerts quite recently in other kinemas on Sunday afternoons and had paid far more than twice what was being suggested by the Regal. The staff of the Regal had offered to give their services free, and the manager had done everything possible to fill the kinema.

A few days after refusing the Regal application the magistrates gave permission for a special Sunday afternoon showing of a Jewish film in aid of the Jewish Youth Elijah Society at the Coliseum.

In applying for the Coliseum licence, E. W. Mawdsley suggested that a representation be made to the Licensing Bench that it was rather unfair to expect a kinema to be let for charity shows without making a charge to cover expenses.

TOWN'S MEETING TO DECIDE S.O.

Sale Decision

Sale Town Council has decided to adopt peace time procedure to settle the Sunday kinema controversy by holding a town's meeting on May 19. If a poll is demanded by the requisite number of people, a plebiscite will be held on June 5. All the areas surrounding Sale—Altrincham, Stretford and Wythenshawe—have Sunday kinemas.

Eight hundred Sale folk have signed a petition against Sunday opening, so that it seems probable there will be a poll, but it will be on the 1939 register.

This will prevent newcomers to the borough from voting. The competent military authority recently asked the Council to apply for a draft Order.

TRADES COUNCIL SUPPORT FOR S.O.

A resolution regarding the opening of Sunday kinemas in South Shields has been adopted by South Shields Labour Party and Trades Council.

The resolution also pledged support to the campaign of actors for the right to open theatres on Sundays for the duration of the war, believing it to be in the best interests of the British public under present conditions and to the theatrical profession as a whole.

Two thousand six hundred and twelve pounds has been allocated to charity in the Notts C.C. area as a result of Sunday kinema opening from August, 1940, to December, 1942.

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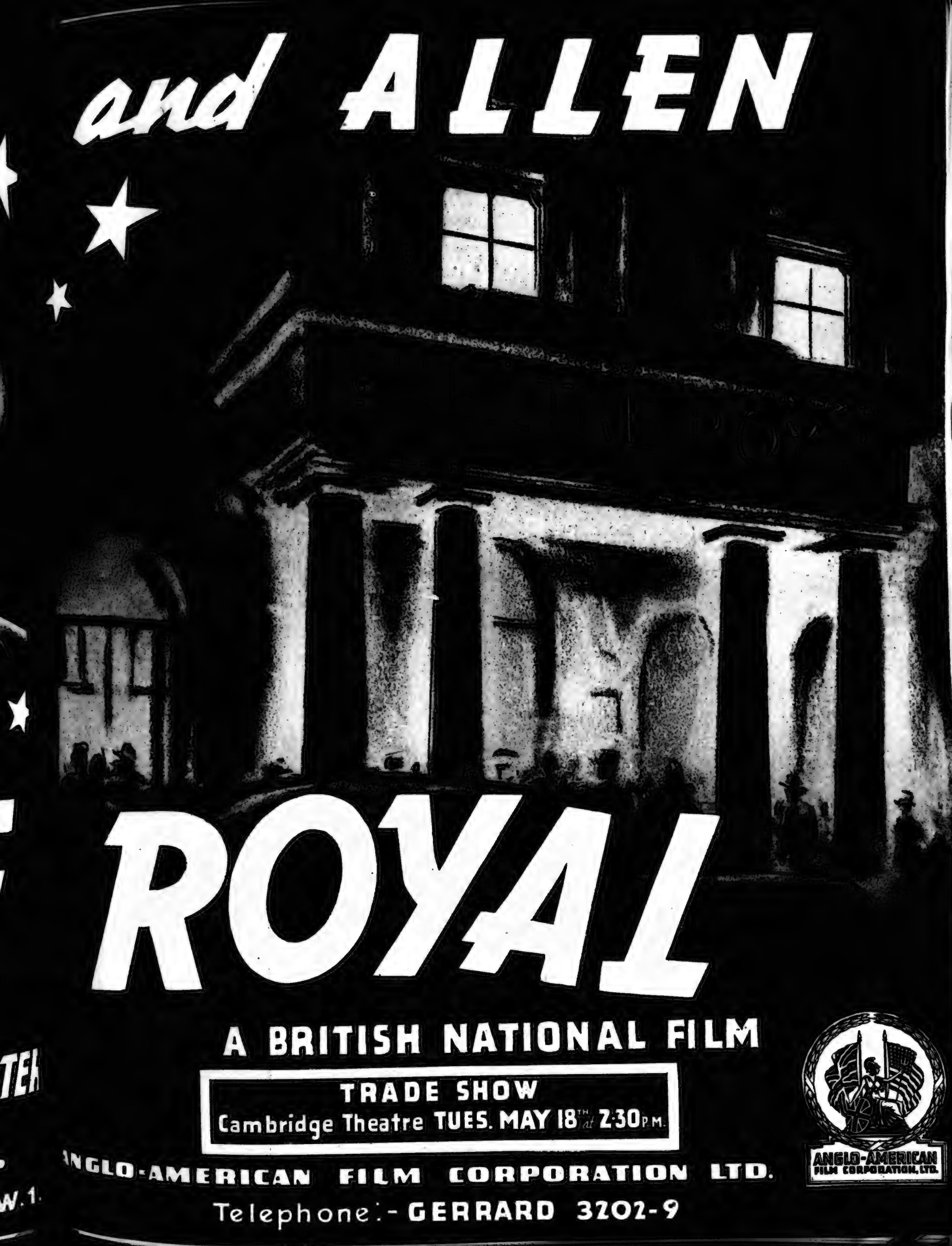
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ULSTER COUNCIL BAN ON HOME GUARD

Military Only on Sundays

UNTIL there is general Sunday opening in Northern Ireland local Councils are going to have all sorts of complaints to deal with.

At Larne, the local Ministers Council complained that members of the Home Guard were being admitted to Sunday shows, and urged that this should not be allowed as they were not members of H.M. Forces but civilians. The Home Guard complained that as members of H.M. Forces when in uniform they were not admitted to Sunday shows. They further insisted that as Home Guard they were being insulted by the references made to them at the Council meeting.

Some members pointed out that permission for the kinemas to open had only been given because the troops were strangers to the district and that Home Guard were not included. The Mayor stated that if he had his way he would agree if they opened the hall to everybody on a Sunday.

After a lengthy debate it was decided that only military could be admitted.

Ulster Pioneer

The death has occurred of Patrick M'Cavana of Ardnamulla, Antrim, one of the pioneers of the kinema Trade in Northern Ireland. He was a director of several kinemas, including the Imperial, Gaiety, Popular and Central in Belfast. In addition to his kinema interests he was a prominent racehorse owner with many winners to his credit.

He was also one of the leading yachtsmen in Ireland, and among his souvenirs was a silver watch presented to him by the late Lord Masserene as a personal tribute to his skill as a yachtsman.

After having been closed for redecorations, the Mid-Ards Cinema at Ballwalter has been reopened.

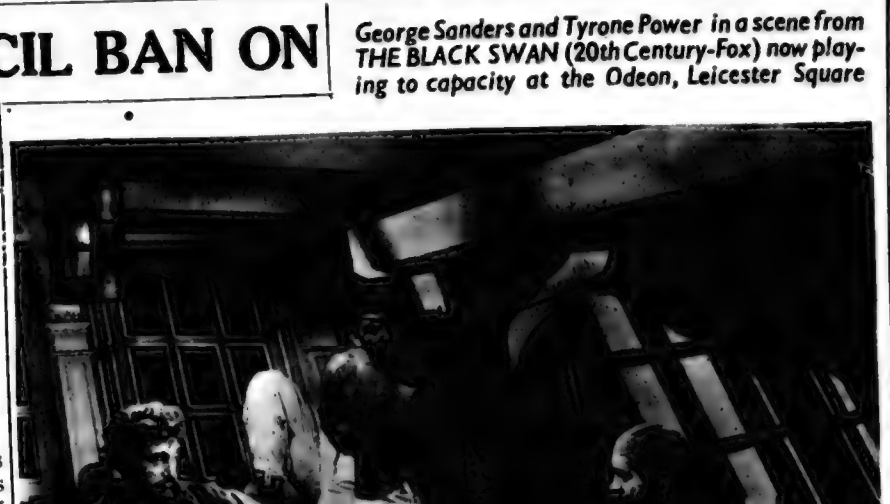
Cookstown Council, in response to a complaint by the local kinema, has ordered the local workmen to see that the street outside the kinema is kept clean in future at the Council's expense.

The annual staff dance of the Tonic Cinema, Bangor, Northern Ireland, one of the halls in the Curran Circuit, was largely attended. Gerald Curran presided at the supper, and in addition to James Curran (managing director) the attendance included prominent local people and members of the Trade.

So successful was the Deanna Durbin competition at the Curran Cinemas, in Northern Ireland, that James Curran this year has decided upon an even wider field of competition. This year it is to be "Songs from the Films."

The generosity of G. L. Birch, of the Hippodrome, Belfast, has again been shown by his inviting 250 soldiers from local hospitals to be his guests at his stage show and variety week.

George Sanders and Tyrone Power in a scene from THE BLACK SWAN (20th Century-Fox) now playing to capacity at the Odeon, Leicester Square



Free Sunday Films for Soldiers

SALFORD SUGGESTION

Salford Sunday opening charity terms may be the subject of renewed controversy at the next meeting of the Watch Committee. Recently, negotiations were concluded between the committee and representatives of the exhibitors whereby kinemas pay a fixed amount per performance according to the size of the theatre, but the City Council has twice referred back to the Watch Committee a proposal for the acceptance of £2,300 per annum, which is equivalent to 6¼ per cent. of the net Sunday takings, as in the case of Manchester theatres.

Now, Coun. R. Headon gives notice of his intention to raise at the next meeting of the Watch Committee a proposal that as a condition of Sunday opening members of H.M. Forces in uniform should be admitted free of charge.

He is taking this course to express his dissatisfaction with the kinema charity contribution and "to test the sincerity of exhibitors whose claim for Sunday opening was that the Sunday shows were intended for the benefit of the Forces."

New Supervisor for Black's

A popular personality in the North-East entertainment world, "Nat" Farmer, manager of the Regal, Sunderland, has been promoted circuit supervisor of Messrs. Black's Northern Theatres at Newcastle, Sunderland, South Shields and Gateshead.

Mr. Farmer, who succeeds "Larry" Hill, who has joined the Forces, is a Sunderland-born man who has held other managerships for Black's. Apart from this and his service in the last war, "Nat" is an ex-music-hall artiste, and for a while was at the Lubin Film studios in the United States.

In succession to "Nat" Farmer, who has been appointed Northern Circuit supervisor for the firm, Messrs. Black have raised Rex Rudd, assistant manager of the Regal.

He is a Londoner who has been thirty years in the business, including service at the Gaumont "supers" in London, the A.B.C. and the Odeon companies. He went right through the last war. His assistant is Fred Frost, a Sunderland man.

BR. LION'S NEW REVUE

Star names that make news from Hollywood to London and star bands that mean music to millions are woven into the most lavish revue that British Lion has received from Republic, "Hit Parade of 1943."

Susan Hayward, starlet of yesterday, dances her way gaily through a pattern of sparkling revue, with John Carroll ably aiding her thoughout. Gail Patrick, Eve Arden, Melville Cooper, Walter Catlet, Mary Treen and a host of other favourites from stage and screen are also in the cast.

Birkenhead Corporation has appointed a deputation to attend a joint conference between the kinema proprietors, the Watch Committee, the Education Committee and representatives of the teachers to discuss steps which might be taken to prevent children under 14 years of age from attending kinema performances during school hours on days on which the schools are open.

Stroheim as Gestapo Head

Erich von Stroheim, who returned to Hollywood to resume his film career as Field Marshal Rommel in Paramount's "Five Graves to Cairo," continues his screen villainy as the despicable Ludwig Rheinhardt, Nazi Commissioner of Police in occupied Prague, in the adaptation of Stefan Heym's gripping best-seller, "Hostages."

The actor joins a cast which includes Luise Rainer, Arturo de Cordova, William Bendix, Oscar Homolka, Paul Lukas and Katina Paxinou. Frank Futtle is directing this Paramount picture, with Sol Siegel producing.

Continued from page 3

Post-war Film Markets

Edward Villiers, of the M. of I. Films Division, revealed how vigorously that body had acted in providing territories, where the kinema is a new experience, with propaganda pictures in the language of the country.

What can be done in war time can also be done when war has ceased.

The American Department of Commerce has had its own film experts operating in a number of territories with the consuls supplying film facts and figures regularly to Washington. Great Britain has been woefully lacking in this respect.

Producers' Progress

Good progress has been made in the British Film Producers' Association's post-war distribution committee which, in consultation with the Board of Trade and the M. of I., is planning distribution in Europe. The Treasury has also sanctioned certain expenditure in this respect.

What is needed beyond this is that those new markets of which Sir Edward Villiers spoke should be regarded not only as propaganda centres for M. of I. films, but as territories which shall become in future markets of value for British film producers.

Post-war Demand

A sentence of Sir Edward Villiers which is very significant is that in which he stated that **"the service provided by the Films Division of the M. of I. has created a potential post-war demand for new standards in film distribution which offer great opportunities to the film Trade."**

What are these standards of distribution? Does it mean the operation of a plan similar to that provisionally adopted by the B.F.P.A., whereby the M. of I. (or the Board of Trade) will select films suitable to new territories, acting upon the advice of nationals of those markets?

Or will there be no supervision and a scramble take place for markets with all kinds of films—good, bad and mediocre—rushed in and spoiling values for the really good and suitable?

An Example

A careful study of the methods pursued by the U.S. Department of Commerce, and Board of Trade co-operation with that body might do much to foster business in these undeveloped markets.

Great Britain has lost much of her invisible exports—shipping, banking, insurance—during nearly four years of war. She cannot afford to ignore possibilities in new markets, and her films, wisely selected, could do much to bring her industrial prosperity, encouraging again faith in British goods.

Campaign Against Vandals

Special films continue to be screened at N.E. Lancs kinemas dealing with vandalism in picture houses, such as the cutting of arm-pads of seats, picking out the rubber, defacement of walls and furnishings, etc.

This type of damage was very prevalent some weeks ago, and it is intended to make an example of any offender brought before the Courts. Awards are being offered in some instances for information which will lead to prosecution. Attendants have been instructed to be on the alert.

UNUSUAL TECHNICOLOR SHOTS

"This Happy Breed"

SOME unusual shots of out-of-the-ordinary interest were secured last week by the unit making "This Happy Breed" at Denham. The Noel Coward story, which is being filmed in Technicolor by Two Cities with David Lean, director; Anthony Havelock-Allan, associate producer; and Ronald Neame, lighting, has a very human appeal. It is the tale of one of those ordinary "backbone-of-the-country" families who live in places like Clapham. It is the story of a home and the people who live in it.

Nobody who has lived in a small house in a small street anywhere in an Anglo-Saxon community will have forgotten that magic spot, "The Cupboard Under the Stairs." And last week Director David Lean skilfully manipulated his Technicolor equipment in such a way that some very delightful shots could be made of "Mr. Gibbons" (Robert Newton) and neighbour "Mr. Mitchell" (Stanley Holloway) continuing their regimental celebration in the cosy dusk of the "cupboard-under-the-stairs."

Other very interesting shots done last week were those taken of the departure of "Queenie" at "dead of night." She leaves a letter for her parents, and slips away in the firelight. The firelight effect is difficult to get in Technicolor, with which clear "daylight" lamps are used. They got over this by using incandescent lights (which are yellowish) with paraffin torches in front.

"THE LAMP STILL BURNS"

Glimpses of life behind the seclusion of a private ward in a large hospital were portrayed last week on "The Lamp Still Burns," the Two Cities film which Leslie Howard is supervising and Maurice Elvey directing at Denham for G.F.D. release.

Margaret Vyner, talented young Australian actress, who with leading man Stewart Granger had the stage to themselves during the earlier part of the week, portrays a brilliant young violinist whose bow-hand is injured in the factory explosion.

"HALF-WAY HOUSE"

Dearden to Direct

Latest news of Michael Balcon's forthcoming production, "Half-way House," is that it is scheduled to take the floor at Ealing about the middle of next month. The cast has not yet been finally decided on, though it promises to be a brilliant one.

Direction has been assigned to Basil Dearden, who directed "The Bells Go Down" and the Will Hay comedy "My Learned Friend," which was completed at Ealing last month. Cavalcanti will be associate producer.

Frank Randle in a scene from SOMEWHERE IN CIVVIES, which Butchers is producing at Riverside

QUAYSIDE SCENES SHOT AT EALING

"SAN DEMETRIO"

All the noise and activity of a British quayside in war time has been reproduced on sound stage 2 at Ealing, where the direction of "San Demetrio, London," has been taken over by associate producer Robert Hamer owing to the sudden illness of Charles French, who collapsed on the set and was removed to hospital for an immediate operation for appendicitis.

The great length of the tanker stretches alongside the wharf. She is loading up with stores, prior to her journey to America for a cargo of petrol. The scene is a prelude to the grim adventure which befell the "San Demetrio" on her return voyage when she was set ablaze by shells from a German raider and rescued by sixteen of her plucky crew.

Even real-life drama has its light touches. One is provided by a scene shot earlier in the week. The tanker has docked at Texas. The tanker's "greaser," Mervyn Johns, accompanied by steward Gordon Jackson, goes ashore to buy a present for his wife—some silk stockings—and are lost like babes in a forest of ladies' underwear.

The British Film Producers' Association announces that as a result of an amicable meeting with the Association of Cine Technicians on Thursday last no dispute now exists between the two organisations.

The standard agreement is now in full operation at all studios.

Teddington Progress

"YOUTH LOOKS AHEAD"

"Youth Looks Ahead," the entertaining comedy-drama, which is being directed by Brian Desmond Hurst at Warner Bros.' Teddington Studios, has entered its fourth week of production. Shooting this week has centred largely around the racecourse which forms an integral part of the story, and the cries of "I got a horse—I got a horse" from that colourful personality, Prince Monolulu, known to thousands of peace time racegoers, have been ringing round the sound studio.

As soon as these exteriors of the main tote window are completed the crew will leave the studio on location. Shortly, Anne Crawford and David Farrar, stars of the film, will go to work in scenes which will concentrate on the exposé of Black Marketeers.

STRAND'S BIG MUSICAL SUBJECT

Production Difficulties

WORK on Strand's "Battle for Music" is essentially spasmodic because the London Philharmonic Orchestra, which is starred in the film, can only appear when engagements permit. Donald Taylor, however, has worked out a schedule to coincide with the bookings of the L.P.O. and the various artistes appearing in the picture.

Last week with Oswald Mitchell, he was filming sequences in the Kingsway Hall, and on Saturday further scenes were taken at the National Studios.

John Baxter, who has recently returned from Glasgow, will go back there after the Trade show of his latest British National Flanagan and Allen comedy, "Theatre Royal," but the film unit will precede him in order to film scenes for "The Shipbuilder" on Monday next. The unit will be in Scotland until the end of the month when they return to Elstree for interiors.

Oswald Mitchell, in conjunction with Arthur Lucan and Kitty McShane, is working on a new Mother Riley subject which will commence about the middle of August. The tentative title, suggested by Arthur Lucan, is "Old Mother Riley Goes Overseas."

"A Touch of Nature," which was the title of the new Elizabeth and Leslie Hiscott picture recently completed for British National has now been called "The Butler's Dilemma."

GEORGE HUMPHRIES' NEW CHAIRMAN

Commander Jarratt Appointed

Commander A. W. Jarratt was elected on Thursday last, May 6, to the chairmanship of George Humphries and Co., Ltd., film printers, of 71-77, Whitfield Street, and 10, North Court, Chitty Street, Tottenham Court Road.

"Bees in Paradise" Transfers to Shepherds Bush

With final arrangements for locations on the Gainsborough musical comedy "Bees in Paradise" not quite settled, Val Guest transferred to Shepherds Bush on Monday of this week with Phil Grindrod still remaining in charge of lighting and Fred Gunn accompanying Guest as production manager. Maurice Ostrer, in charge of production, and Edward Black, producer, hope to send the unit out on location towards the end of the month.

The first set ready at the Bush for "Bees in Paradise" is an interior "exterior" of the Queen's Palace on the island. Arthur Askey, Max Bacon, Peter Graves and Ronald Shiner on their way to hear their fate from the Queen are accompanied by a wondering crowd of women—all speculating on which girl will win the "little man"! Arthur Askey, however, has fallen in love with Jean Kent, and announces his feelings in a Manning Sherwin—Val Guest number "It happened Just Like That." Anne Shelton joins in with a declaration of love for Arthur.

WAGES OF STUDIO CLERICAL WORKERS

Rates of pay for clerical workers in film studios have engaged the attention of the B.F.P.A. sub-committee as a result of a schedule of wages submitted by the N.A.T.K.E. on their behalf.

One producer at last week's meeting of the producers' association said that if the union's schedule were conceded, bank and insurance companies' employees would throw up their jobs to become clerical workers in film studios.

A suggestion was made that the Association should ascertain what were the rates of pay for equivalent positions in other industries in so far as these could be classified.

Before proceeding further with the matter, a consultation is to be held between the B.F.P.A., the K.R.S. and the C.E.A.

STUDIO LABOUR PROBLEMS

Full-time Officer Required

A PLEA that the British Film Producers' Association should appoint a Labour Reconciliation Officer to handle matters arising out of differences between the Association and the unions was favourably considered by the B.F.P.A. at a meeting last week.

George Parish, chairman of the Labour Sub-Committee, said that the work to be done in handling differences which arose on labour problems was so considerable that no one who had responsibilities to shoulder connected with the running of a production company could handle labour negotiations properly without prejudice to his company's interests.

He reported on recent talks with union representatives on a number of subjects, one of which—the A.C.T. standard studio agreement, which seemed to be settled—had been held up as the union objected to the phrasing of a letter which had been agreed upon. Fortunately, that matter was settled later in the week.

WAR INSURANCE OF CAMERAMEN

Arbitration Award Against Movietone

Differences between the A.C.T. and British Movietone News regarding the dismissal of A. A. Tunwell, cameraman, have been settled by the arbitrator's direction that Mr. Tunwell shall be reinstated to the employ of British Movetone.

It is the practice of British Movietone to insure their cameramen for £2,000, and in the case of short and extra hazardous employment increase this cover up to £5,000.

The dispute arose from the refusal by Mr. Tunwell, who was earning £16 a week, to go to a naval assignment unless he were insured for £5,000. Tunwell had been instructed to join the fleet in the Western Mediterranean, and pressed Sir Gordon Craig to insure him for £5,000, but the request was rejected—and, in the words of Sir Charles Doughty, K.C., the arbitrator, "without sufficient consideration or explanation of all the circumstances." British Movietone paid Mr. Tunwell one month's wages and dismissed him.

Sir Charles goes on to say that, although Sir Gordon Craig's action was perfectly legal, the company, under wartime legislation, had submitted the matter to arbitration. He came to the conclusion that, as the only collective bargain between employees and A.C.T. (to which, however, it is pointed out, British Movietone is not a party) provides for a cover of £5,000 for men earning over £10 a week, Mr. Tunwell was not putting forward an unreasonable condition, and he directed that he should be reinstated in his employment.

Scene from THE GENTLE SEX (G.F.D.) which is continuing its successful run at the Metropol, Victoria, this week

EUROPE'S POST-WAR FILM MARKET

British Producers' Committee

Considerable progress has been made by the British Film Producers' Association's post-war planning committee towards the preparation of British films for screening on the Continent immediately an armistice is arranged.

The report of the committee was introduced by W. G. Hall, M.P., who outlined the steps taken. Members had been asked to submit lists of films which they desired the Ministry of Information to inspect and decide upon with a view to sub-titling or dubbing for Continental markets.

The Treasury had given sanction for the setting up of a special section of the Films Division to handle the scheme. They would have the final word and would be guided by experts of the nationals of the markets envisaged.

Mr. Hall said that certain staff and equipment would be necessary to carry out the plan outlined, and stated that the committee had made preliminary investigations regarding the formation of a non-profit-making company to carry out the scheme. The opinion of Chancery counsel had been sought on this matter.

Jack Beddington stated that he thought a stage might be made available at Pinewood for the technical work of preparing films for Continental markets.

S.O. DEMANDS BY TRADE UNIONS

When the Camborne-Redruth Trades Council received a letter from the local branch of the Electrical Trade Union, asking them to support a movement for Sunday opening of kinemas during the war the argument was advanced that there was a strong demand from Service personnel, and also from people working long hours in local industrial establishments.

It was pointed out that operators were willing to work on Sundays if there was a demand, and a day off was granted them during the week, or were paid double time for the Sunday.

The Chairman of the Council, W. Nicholas, said he hoped workers were not going to be selfish by asking fellow-workers to forego Sunday leisure because of a craving for pleasure. In his opinion a great many of those who were asking for Sunday could very well go to the kinemas on week-days.

The Council resolved to obtain the opinion of the trade union before coming to a decision.

Laboratory Bonus Agreemen

1,000 WORKERS GET 11s. 6d. MORE

BY a recent agreement confirmed by an exchange of letters between the Association of Cine Technicians and the Association of Film Laboratory Employers a new rate of cost-of-living bonus has been set up.

The rate is the same as that recently negotiated between the B.F.P.A. and the A.C.T. in regard to studio employees.

It is stated that about a thousand laboratory workers are affected by the increase, which will raise the existing bonus of 10s. per week by 11s. 6d. in the case of all adult workers and by 9s. 4d. in the case of workers under 21.

The letter from the Film Laboratories Employers to the A.C.T. is as follows:

"It is, I gather, now understood that the present agreements are to remain in force until the earlier of the two following dates: either the duration of the war or a period when we can start talking, if so desired, in September, 1944. That this arrangement is not to prevent discussing points requiring explanation in the existing agreement, and that as from May 1, 1943, the cost of living bonus shall be as follows: To all employees of 21 years and over, male and female, whose normal salaries do not exceed £17 10s. per week, a cost-of-living bonus of 22s. 6d. per week, based on the published cost-of-living index figure for October, 1942, of 200. There will also be a rise-and-fall clause, whereby for every rise or fall in the published cost-of-living index figure above or below 200 there will be an alteration of 6d. for every point of such rise or fall. All employees under 21 years of age are to be entitled to two-thirds of the rate in force at any particular time. That is to say, the figure of 200 would be 15s. and the rise or fall would be 4d. instead of 6d. New grades may be included in the schedule if necessary. I have notified my members to this effect.

The present cost-of-living index figure is 198, and therefore the commencing bonus is 21s. 6d. for adults and 14s. 4d. for juniors.

Continued from Page 5.

Birmingham Golden Wedding

S. W. Clift in the company owning the Rock Cinema, Alum Rock.

One of the oldest members of the Birmingham and Midlands Branch of the C.E.A., of which he was chairman in 1932-3 and a delegate to General Council for several years. Mr. Lane has been chairman of the Sunday Films Committee of the branch since its formation in 1933. A trustee of the branch, he has also rendered useful service on the Birmingham and Midland Trade Benevolent Fund Committee, of which he is now vice-chairman and a trustee.

Except for a break of [illegible] years, Mr. Lane was a director of the Birmingham Football Club for nearly a century. He joined the Board as a boy ago as 1889, when the club was known as Small Heath F.C., and only resigned finally in 1938. His colleagues on the Benevolent Fund Committee started [illegible] congratulations rolling at the last meeting. Then his co-directors of the Beaufort informally entertained him and presented him with a souvenir of the happy occasion. Mr. and Mrs. Lane were guests at a luncheon by the directors and the Company, and as souvenirs of their memento anniversary of their wedding Monday last John's Church, Sparkhill, on May 11, 1893, they were entertained by the Coroner recipient of a War Bond, at the [illegible] carried home an artistic clock at St. which were inscribed by Birmingham. the directors. each the Mr. Lane cette box of times of all

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Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

IT may be thought strange that the "Kine. Weekly," which before the war offered awards for showmanship, should criticise managers who confine their publicity efforts to those occasions when the renters or circuit-chiefs offer prizes for campaigns in connection with particular films. We venture to do so, however, because the principle seems wrong. We believe in contests designed to encourage consistent showmanship, not special efforts for particular attractions. It seems to us that the zealous showman will be up and doing all the time, not only when there is a spot of cash to be won for his efforts. The way in which hordes of hitherto somnolent managers go all out to splash these selected features, apparently more for the reward than the welfare of their halls, suggests that there is something lacking in present-day kinema showmanship.

Nails in the Coffin

"WINGS" Week formed a natural tie-up with "Squadron Leader X." the foreground of the vestibule the Elite, Middlesbrough, Rey- Roberts had a large carica- made of a Jap, Hitler and ..., captioned the "Maniaxis Be Beaten," supported by suitable ... For Victory" posters and large ...graphs loaned by the Air Ministry. ...tables with members of the W.V.S. ...ndance selling War Savings Stamps ...certificates, and in the foreground ...coffin" made from eight pieces of old ...wood. The top of the "coffin" bore ...swastika on a white background, and ...front had painted, in large letters, ...ive a Nail in Hitler's Coffin Before ...After Seeing 'Squadron Leader X.'" ...eat interest was centred on this dis- ... and people eagerly seized the oppor- ...ty of knocking nails into the "coffin," ...were in turn invited to buy a six- ...Savings Stamp to present to the ...hospital. As a result of this scheme, ...15s. was handed over to the hospital ...gift from patrons of the Elite.

Out of the Rut

...display devised by Gerald Blake, ...manager of the Odeon, Uxbridge, ..."I Married a Witch" is cer- tainly striking and effective publicity. Painted straight on to the glass in colour by himself and his assistant manager, J. F. Savin, with ordinary water poster paints, its usefulness is helped by the fact that a sponge and water removes it in a few moments.

In submitting the photograph, Mr. Blake says:—

"I think this was one of the most attractive displays we have had here, more especially as it was the first thing patrons saw when they arrived at the top of the circle staircase, and I should think 80 per cent. of them went straight over to the mirrors to find out what it was all about, particularly the witch without a face, hands or feet."

The caption by the witch read:

"Believe it or not, this is Veronica Lake, 'The Witch' Fredric March married . . . just now she's invisible, but you'll see her—and how!—in 'I MARRIED A WITCH.'"

£65 from the Pilot

"WINGS for Victory" Week in King's Lynn was helped along by Manager A. H. Greaves, who, with the assistance of Gerry Myers, the circuit's Norfolk talent spotter, and Mr. Atterberry, president of the Rhopsidies of 1943 Road Show, ran a local talent competition at the Pilot Cinema from Monday to Thursday. They chose the winner of each evening and held a final on Friday. Prizes were: First, £3; second, £2; third, £1, and a month's complimentary tickets for the three runners-up.

This, by the way, was an extra show at the usual price and did very well indeed for the fund, for, with the aid of a few Air Cadets, a collection was made which amounted to £65.

This was handed over to the Mayor, C. D. Allflat, as a gift from the patrons and management of the Pilot Cinema to the "Wings for Victory" campaign.

SELLING CENTRE
BUY YOUR WAR SAVINGS CERTIFICATES
BUY A SAVINGS STAMP AND
DRIVE A NAIL IN HITLERS COFFIN
YOU
CAN DRIVE A NAIL IN HITLERS COFFIN
SQUADRON LEADER X

...eynolds Roberts' effective stunt brought in funds at the Elite, Middlesbrough, for the local hospital

Part of one of the eight window tie-ups made for YOU WERE NEVER LOVELIER (Columbia), by A. J. Brown, of the Regent, Dudley.

Riding the Winner

IN these days street parading stunts are looked upon with disfavour by the police, so H. Newbould made a compromise by holding his daily parade on the steps of the Palladium, Brixton.

The illustration will show how adequately he prepared his stunt for exploiting "Yankee Doodle Dandy," but, of course, cannot include the huge crowds which assembled for every parade.

The animal in the centre is a genuine racehorse from Newmarket, and the gentleman in the saddle is a steeplechase rider of repute. His Worship the Mayor of Lambeth, the owner of the horse, and the staff of the Palladium complete the picture.

Round the Town

IN connection with the screening of the Vera Lynn film "We'll Meet Again" at the Ritz, Leeds, Manager S. R. Roney approached the manager of one of the leading city dance halls, who was able to afford his co-operation in helping to put this picture over. The leading song numbers were plugged by his band a week before screening and then during the week of playing. Two special nights were devoted to competitions held for the best impersonation of Vera Lynn, and another special dance competition called a "Geraldo" dance was carried out. Complimentary tickets to the film were given as prizes. In addition, five attractive displays were obtained in windows of the leading music and gramophone dealers.

Monty's Greetings to Hull

DURING the first performance of "Desert Victory" at the Dorchester Theatre, Hull, news came through that General Montgomery and his victorious Eighth Army had broken into the Mareth Line. The manager immediately flashed the news on the screen, to which the audience responded with cheers.

Afterwards a telegram was sent to General Montgomery by the management congratulating him and asking him for a message for the people of Hull. The General replied, "Greetings to the people of Hull. Keep the Home Front going strong while we finish Rommel out here."—(Signed) General Montgomery, Eighth Army.

The manager of the Dorchester Theatre is to be congratulated on thus tying up the past victories of the Eighth Army, which the film "Desert Victory" vividly records, with the present successes of these heroic men.

Staging It

A STRIKING foyer display in connection with the film "For Me and My Gal" was carried out by F. Crombleholme," at the Majestic, King's Lynn.

The display was made up of a miniature stage with the figure of a dancer, a musician and players—all loaned for the occasion. The rest consisted of records, posters, etc, which included the title of the film and various interesting items from an aerodrome, such as bombs, parachutes, dinghy, aircraft machine-gun, etc. Other posters, bunting, etc., completed the foyer and entrance, which helped to give a bright and gay atmosphere and linked up with Wings Week.

Eight a Week

EIGHT window displays in a week for one film in one town sounds like good going and hard work, but this was the result of J. A. Brown's exertions when "You Were Never Lovelier" was screened at the Regent, Dudley.

There is no doubting the effect this mass attack must have made on Dudleytonians, and "Showman" hopes that it will bring in adequate reward in the shape of big business.

F. Crombleholme with his attractive foyer display at the Majestic, King's Lynn, for ME AND MY GAL (M-G-M)

Madame Maisky Receives Manager

WHEN Manager A. McNulty paid a visit to the Soviet Embassy to hand to Madame Maisky the cheque for £200 12s. collected at the Cavendish, Nottingham, for the Defenders of Stalingrad, he was accompanied by the wife of one of the directors, Mrs. Stella Shapeero, and they spent a pleasant 20 minutes chatting with Madame Maisky, who told them that Stalingrad has asked for a new telephone exchange, a new power station, and two new hospitals to replace those destroyed by the enemy in the siege of Stalingrad.

The total cost of these would amount to £400,000, and Madame Maisky said that she felt sure that, judging by the demonstration of practical sympathy already received, this figure would be reached. She inquired if they had seen the film "Stalingrad," and, upon hearing that they had not, she strongly recommended them to do so. It would satisfy everyone connected with the collection that their generosity had been worth while.

On with the Dance

IT was fortunate for manager L. Lancaster, of the Odeon, Burnley, that a dance competition was being held at the local dance-hall during the week previous to his showing of "Star-Spangled Rhythm."

His suggestion to the management that he should give additional prizes of complimentary tickets for the following week's show brought immediate acceptance and a most desirable tie-up in the shape of bold stage publicity extending over the whole week. As the dance-hall was extensively patronised, it proved most profitable publicity for Odeon.

Formula for Failure

IT is commonly supposed that the kinema ousted the theatre and music-hall because it was cheaper and more novel. That may have been an important factor, but an old theatrical manager gave me the other day another possible reason, which presents for us a warning we would do well to heed. His idea was that, whereas the music-halls in their heyday were bright, luxurious, and gave good entertainment, as time went on they deteriorated. "The halls became dirty, the staff careless and the service poor," he said. "Burnt-out bulbs in the floats and battens were not replaced, broken seating was not repaired, and the places gradually assumed a woe-begone air which ceased to attract the public. By comparison, the newer kinemas, with their relatively luxurious appointments and smart, cheap service, seemed much more attractive, and the public took to them." What happened to the old theatres can happen to us, unless we take care. Newer, better forms of entertainment may arise, and unless we have kept pace we shall go down the drain like our former rivals.

Neatly Displayed

MANAGER K. WARBURTON created interest in the small town of Eccles when he dressed out his foyer for "In Which We Serve." With nothing ostentatious, but with taste and neatness it carried its point and attracted the attention of the townsfolk. He acknowledges his indebtedness to his colleagues —the assistant manager and his chief operator.

Should They Stand?

AN experienced exhibitor who formerly spent many years on the theatrical side of entertainment expressed the opinion to me recently that patrons should never be allowed to stand. His view is that when all seats are full, additional would-be patrons should be turned away or asked to queue outside. "Our magnates," he commented, build 3,000 or 4,000 seaters and then want to have standing room as well, to the discomfort of all concerned—both those who are seated and those for whom there are no seats. If they were selling oranges they would have to pack up when the barrow was empty, so why try to cram more people into a theatre. What do you think?

Stars and Stripes

THE title of the Paramount feature, "Star-Spangled Rhythm," offers a first-class opportunity for the showman to present an appropriate publicity display, and Manager David Lyons, of the Edgware Road Odeon, seized it to the full. He had two lines of large star-shaped cards dangling from the ceiling of his wide foyer, each bearing the name (and some of them the portrait) of a leading performer in the film or a telling phrase indicative of the nature of the production. Many of them were treated with glitter powder, and the breeze through the open doors made them dance to and fro, so it can truly be said that he used stars, spangles and rhythm for this ingenious advertisement. Supplementing it, he had an easel board on the black ground of which he had fixed clippings from a litho. poster.

Another black-backed easel board contained some very arresting snippings from a coloured poster announcing "I Married a Witch" (U.A.), including the now-familiar caricature of Veronica Lake with the cone-hat. The cost of this, he told me, was exactly nil in terms of cash, the only expenditure involved being in time and skill.

He advertised his Easter programmes effectively at the end of the vestibule with a neat array of four large eggs, realistically coloured. On one was stuck a portrait of Deanna Durbin, on the second the features of the Ritz Brothers, and on the two others the title of the films in which they appear—"The Amazing Mrs. Holliday" (G.F.D.-Universal) and "Everything Happens to Us" (G.F.D.-Universal). This simple display was headed prominently "Our Easter Programme."

The Lemons Answered

THE effort of Arthur Ridley at the Studio, Hassocks, for the Prisoners of War Fund was outstanding in its result, for in this quiet townlet he raised £65 during the week's appeal. And this was not all, for this astute manager secured a rare bait for auction in the shape of two lemons, which induced such active bidding from his patrons that £6 was added to his total, making £71 in all.

Money Magnet

A CHAT with Manager Michael O'Callaghan of the Wembley Regal (A.B.C.) is an exhilarating experience, for he is such a fluent, absorbing conversationalist. Perhaps it is that attractive quality which has enabled him during the few months he has been in the district to wheedle so much money for charity out of his patrons. He gave me a quick résumé of these charity drives. For the Stalingrad Fund he raised £215 by putting the full band of the local Naval Cadets on the stage every night and enlisting the support of the Mayor. (Mr. O'Callaghan believes in maintaining the most cordial relations with the Civic authorities wherever he goes, and is already in the good esteem of the Wembley municipal chiefs.) When showing the film "One Day of War" he linked up with the Russia To-day Society, which provided speakers—both Russian and British—every night. The organising secretary for London as well as the local officials attended, and to the crowded audiences which collected to witness the film each night the organisation disposed of no less than £150 worth of their literature. Next came the Prisoners of War Fund collection, for which Mr. O'Callaghan netted £287. This was followed by the Aid for China drive, and Mr. O'Callagan thinks he was probably the only kine. manager in London to help the Chinese in this way. He obtained permission to take a collection for the Mayor's fund in his foyer and raked in over £1[illegible] record shows what can be done determined showmanship with a kind and a flair for [illegible]acting cash lessly from the pu[illegible]

URGENT! SAVE EVERY SCRAP OF WASTE PAPER

Each used ticket will make a cartridge wad

News and Tunes

BESIDES advertising his programmes in the local P[illegible], F. W. Davies, the Ionic, Golders Green, occasionally uses tie-ups with nearby newsagents and a music dealer to plug his show with the public. The newsman has a pitch near the station and uses a blackboard to convey appositely current events, the messages scanned avidly by an amused public. As for the music dealer's window, Davis has had a stock composite display made so that he can announce his films. For instance, when showing "Blues in the Night" (Warner) he persuaded the newsman to chalk up the remark: "The Jerries get the 'Blues' in the Night every night, but you can only six nights to see it at the Ionic and arranged for the musical stock to announce: "See 'Blues in the Night' at the Ionic and buy the records of the music here."

Summer Togs

STAFF uniforms are not easy to arrange nowadays, but Allen Davies has overcome the difficulty and introduced a Spring-like note into his staff garb at the Stepney Troxy by putting his usherettes into slacks and open shirts. This looks cool and inviting and has the advantage that the staff can be seen easily in the dimness of the auditorium.

How to Collect

PERHAPS it is because she has a brother who is a prisoner of war in Italy that gave Miss D. M. Andrews, managercess of the Neasden Ritz, the urge to make her collection for the Prisoners of War Fund an outstanding effort. Anyway, she set herself a target of £2,500 and was disappointed at not quite reaching it. Her campaign was carefully devised and comprehensive. Realising that many picturegoers come to the theatre with little more than the price of admission in their pockets, she began plugging the collection well in advance by telling them that she would like each one to bring along during the week at least one 10s. note, and many

The simple but eye-drawing display made in the vestibule [illegible] the Broadway, Eccles, for IN WHICH WE SERVE (British [illegible])

...ased her appeal on the ... parcel as the minimum ... couldn't spare 10s. per... ...ked them to collect from ... During the week she had ... gallery of about 1,000 ... Willesden's prisoners of ... from next of kin in the ...ly mounted and arranged. ... crowds. The daily stage ...ened by the local Home ...nder, with a guard of ...ed of members of the ... consisted of a scena ... corner of a prisoners' ... several men gave indi... One of these had been ...ring the last war and ... he was taught by a ... to make and manipulate ... At the end of his story ...ard and offered the dolls ... highest bidder. Other ... kinds, presented by mem... ...ublic, including a large ... by the mother of a prisoner ... also auctioned, and in ... handed back again and ... for re-sale. The cake, for ...stance, brought in a total of £14 10s. A notable feature of the stage scena was the reading of a human letter ... one of the "prisoners" was ...ing home, appealing for parcels and ...ying how eagerly they are awaited. On the concluding night a number of the actual next of kin of local prisoners were persuaded to appear on the stage to receive the collections on behalf of the Red Cross organisation. Finally, the vicar came on in Home Guard uni... offered a prayer for the men and led the singing of "Abide With Me," supported by a choir. The church cross, borne in the centre of the stage, was, by a clever optical effect, made to grow into a glowing red cross which finally filled the whole proscenium opening, while the audience, standing, were invited to link hands across the gangways and join in "Auld Lang Syne"—an idea which is thought to be an innovation in a kinema —and "Rule Britannia."

Miss Anderson further personalised the collection by avoiding the use of the usual tin boxes. Instead, she had a number of dummy "parcels" made up exactly resembling the parcels sent abroad. Each had a slot cut in the top, and she stressed the point that these were for notes only; the public were urged not to drop in money.

Another novelty was the suggestion that patrons, when buying their tickets, should buy one for a prisoner of war who could not accompany them. Special tickets were obtained for this purpose, bearing on the back the statement: "A prisoner of war thanks you."

Collections were also taken in the district by volunteers who carried round explanatory pamphlets about the parcels, and these brought in over £100.

Records

MANY are the circuit managers who bemoan the amount of "paper work" they are called upon to do in connection with returns of all kinds for their head offices. There can be no doubt, however, that in running such a business as a theatre chain some sort of system and a certain number of records are essential, even if for no better purpose than to satisfy the Income Tax authorities or to reveal the response of the public to the various films shown week by week.

What is to be the position if no record is kept? Readers may doubt whether that ever happens, but I was talking the other week to a manager who has but recently taken over from one who has gone from London to the provinces and was surprised to be told that when the newcomer walked in there was nothing to tell him how much publicity was ordered each week, or from which printer, where it was posted, what duties the staff performed, or any of the other details of running the house. This was no matter of spite on the part of the outgoing manager, but just lack of experience! It goes to show that, whether you dislike paperwork or not, it has to be done if your successor is to be saved a great deal of trouble.

Why Not a Percentage?

A MANAGER to whom I was chatting the other day complained bitterly that the Trade, which acts as unofficial tax collectors for the Government, does not receive the co-operation of the Ministry of Labour in the matter of staff replacements. When he needs fresh staff (as, in current circumstances, he does fairly often owing to frequent departures on call-up) he asks the local Employment Exchange to send along candidates and is met with the response: "We haven't anyone at that price"—although the wages offered are good by pre-war standards. He regards this as distinctly unfair. So, if the Government won't help him and his like to keep their halls running, why shouldn't they give exhibitors some encouragement in the shape of a bonus on entertainment tax collected?

E. G. TURNER
. . . supplies cinema screens
TAKING ALL WAR RISKS
ON HIRE MAINTENANCE
43-49 Higham St., Walthamstow, E.17
Telephone: LARKSWOOD 1061-2

Display on the plate glass mirrors of the circle foyer at the Odeon, Uxbridge, for United Artists' I MARRIED A WITCH. Hand painted straight on to the glass by Gerry Blake (Manager), and J. F. Gavin (Assistant Manager).

Warner's New Exploitation Department

ESTABLISHMENT of a special exploitation department is announced by Max Milder as the latest development in the intensive drive being put behind Warner Bros.' product throughout the country.

With a picture of outstanding importance going into release each month, Mr. Milder has formulated advertising and selling campaigns for all key centres that will carry the same vigorous showmanship as is applied to the attractions at the Warner Theatre, London.

The department will be controlled from head office, but members will be located permanently in their own territories with only occasional calls to London to see new product and work out campaign details. The country has been divided into zones. Initial appointments are D. S. Jay for the Birmingham area, Arnold Lord for Manchester and Liverpool, and Herbert Freeman for Glasgow and Newcastle. All men are thoroughly familiar with their territories. For the past three years Mr. Jay has worked out of Birmingham headquarters on R.A.F. publicity and exploitation. Mr. Lord has been in charge of ad-sales for Warners in the Manchester branch, while Mr. Freeman, since the war, has been engaged in Newcastle on the exhibition side. Appointments for other zones will be made later.

Exploitation campaigns put on by A.B.C. managers in Greater London, as indicated on next page, have brought "Yankee Doodle Dandy" the highest aggregate receipts on record for any picture that has played the circuit North and South of the Thames. Campaigns entered in the £60 contest will be judged by Max Milder and Roland Lea over the week-end, and prizewinners announced on Wednesday, May 19. Three further contests with £180 prize-money are progressing in the A.B.C. provincial halls.

L. Lancaste... ...resenting prizes to the winners of the competition he organised in connectic... ...with the screening of STAR-SPANGLED RHYTHM (Paramount), at the Odeon, Burnley

PUBLICITY
By **GIROSIGN**

An Exhibitor writes :

"Please accept my sincerest thanks for a really fine display. I am delighted with your fine effort."

Write or Telephone for full particulars :

GIROSIGN LIMITED,
90, WARDOUR STREET, LONDON, W.1
Telephones: GERrard 3526, 3527, 2336

Proceeds of a Talent Spotting Competition being handed to the Mayor of King's Lynn for "Wings Week," by Mr. Atterbury, President of Rhapsodies Road Show, 1943. G. Myers, talent spotter on the left. Manager A. H. Greaves, right

London's Yankee Doodling

MANAGERS' COMPETITIVE SPIRIT

ALL North London was made "Yankee Doodle" conscious recently on the release of the Warner Film, and most A.B.C. managers in the area went to special trouble to exploit the production. Among the most interesting of these efforts were the following :—

Islington

At the Carlton, Islington, manager G. E. Evans, besides decorating the frontage and vestibule and arranging six shop-window displays (including one in the local Co-operative branch), devised a competition in which six prizes of complimentary tickets available for three months were offered for the best comments on the picture. This contest was announced daily by the playing of a record made by Gerry Wilmot, popular B.B.C. performer, who linked the film with the broadcast made from it. Mr. Evans also plugged records of the song hits for three weeks before play-date, showed the trailer for two weeks, had 11-in. illustrated ads. in the local Press, and invited wounded soldiers returned from Africa to see the picture as his guests

Southgate

At the Ritz, Bowes Road, manager A. L. W. Tolliday decked the front of his house with banners, flags, bunting and panels; extended his normal Press advertising, and arranged tie-ups with a number of stores in surrounding districts. His chief action, however, was to obtain a greetings cable from James Cagney, and to raffle this at 6d. a time, giving the proceeds to the Red Cross Prisoners-of-War Fund.

The draw took place on Friday night, and was made by the Mayor of Southgate, the proceeds almost reaching the satisfactory total of £35.

Mile End

J. Saville confined his campaign at the Mile End Empire to house decoration and preliminary screen announcements. At little or no cost he obtained a large number of paper cut-outs of the Uncle Sam top-hats familiarised by the renter's publicity, and pasted these on the glass panels of the entrance doors and elsewhere about the premises. He borrowed a large U.S.A. flag to hang on the front; had his usual canopy board specially painted by his sign-writer neighbour, Chevalier; painted the metal cross-bars of the swing entrance doors red, white and blue; decorated the sides of the pay-box in the same patriotic colours; and had an easel-board display in the circle lounge bearing a copy of *Variety* and stills, etc. Some of this advance publicity was in use as long as six weeks before play-date.

Winchmore Hill

Manager C. Taylor dressed the frontage and vestibule of the Capitol and had a window display in a near-by music dealer's.

Wembley

As usual, Michael O'Callaghan spared no efforts at the Wembley Regal to make his patrons aware of the coming of the film. The front of the hall was lavishly decorated; usherettes were attired in Ascot dresses and hats; a male member of the staff wore an Uncle Sam outfit; and a pony trap toured the district with appropriate publicity matter around it. But the chief item in the campaign was the introduction by the Mayor, on the stage, of a trio of juvenile performers (aged between 5 and 9 years), claimed to be the three youngest performers on the British stage. Of these, one boy was dressed in R.A.F. uniform, the other boy as Uncle Sam, and the girl in a crinoline.

Muswell Hill

A district lacking large stores where window displays could be arranged, being in the centre of a number of similar residential districts, and the local inhabitants being of a type which does not respond to ballyhoo, A. Higham Cowen, of the Ritz, confined his publicity to frontage and vestibule decoration and a touring loudspeaker van. The latter he obtained ingeniously, despite petrol shortage, by a link-up with the Hornsey Council's stay-at-home holidays scheme, the council giving him their blessing and the van announcing preliminary plans for the coming season with special reference to the screening of the film at the Ritz as the first amusement fixture. Through his good relations with the authorities, Mr. Cowen was also able to obtain from them the loan of flags of many nations with which to brighten his foyer.

Hackney

A. V. Hancock went all out on house decoration and a stage stunt. His talented chief operator, Harry Whelpton, painted on a fragment of a discarded projection screen measuring 12 ft. by 8 ft. a large reproduction of the head of Cagney as appearing in all the renter's publicity, and this was hung above the canopy between a couple of American flags of similar dimensions. The title of the film was spelt out along the canopy front in red, white and blue lettering and bunting flew from the top of the building to the corners of the canopy. In the vestibule was another large panel painted by artist Whelpton, showing two hands in friendly clasp, the sleeves above the wrists indicating that they belonged to Britain and U.S.A. Mr. Hancock's master stroke, however, was a broadcast arranged in co-operation with the B.B.C. He circularised 15 factories in the district, inviting each of them to nominate from among their workers one to broadcast a short message of greeting to fellow-workers in the States. This scheme, of course, set the whole district talking. From the workers thus chosen several were picked to speak into the recording microphone on the stage of the Regal at a mid-week evening performance in the presence of local notabilities and crowds of their colleagues. With Mr. Hancock as compère, they gave eulogistic opinions of the film (which they had just witnessed) and added messages of fraternity and good will to their opposite numbers across the Atlantic. The record of this notable event was subsequently broadcast to the U.S.A. in the B.B.C. Overseas Service. In addition to the foregoing, Mr. Hancock had two window displays in the local Woolworth's, whose music counter was also piled with sheet music of song hits from the film, and another window display close to one of the chief local bus stops.

Clapton

Before his departure from the Clapton Ritz on promotion to a supervisorship, A. W. Rifkin, who is the possessor of a fine singing voice, made a record of some of the songs from the picture, and four pressings of these were sent round to factories in the district where they were played to the workers over the loudspeaker systems with a suggestion that the listeners should compare them with the originals as heard in the film. On taking over from Mr. Rifkin, Herbert J. Gilbert (formerly of the Leytonstone Rex) carried on the good work by decorating the hall and sending a carnival pony decked with publicity around the locality.

King's Cross

No one passing the Regent, King's Cross, could have failed to see the 30-ft. canvas panel hung from the front of the building. This consisted of a gigantic enlargement of the familiar Cagney head with the red tie exaggerated downwards to form a sort of arrow pointing to a frontage-wide banner announcing a beauty contest. American flags and tricolour panels were also much in evidence. For the competition, Manager J. W. Owen obtained prizes from local traders and secured over 100 entries, from whom about a dozen were selected to appear on Satu... judgment by the ... Smith, casting direct... supervised the judg... of prominent ex... renter's organisati... circuit were pres... arranged for the thr... visit to the Teddingt... contest aroused ... enthusiasm. Mr. Ow... opposition by arrang... mount dance hall in ... Road to give 15-... Doodle" sessions tw... which their vocalist, in... sang numbers from th... similar performance ... stage just before the ... beauties.

It is reported that ... business at the variou... was noticeably incre... instance, some of the l... increases between 50 p... per cent. above normal ... breaking the house rec...

night for fin... ce. Mr. Le... Warner Bro... and a numb... from th... the A.B.C... Max M... mers to pay... udios, and th... erable ... cored over h... for the Par... cenham Court ... Yanke... daily, durin... de Sam-dass... . He gave a ... the Regent ... gment of the ...

these means ... ails concerned ... ed in ever... ases recording ... cent. and ... d at least one ...

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H. Newbold's parade at the Palladium, Brixton, for his ex...itation of YANKEE DOODLE DANDY (Warner)

Odeon Managers' Association Appoint Area Executives

POLICY OF COLLABORATION

ENTHUSIASTIC meetings have been held in different parts of the country this week by Odeon theatre managers for the formation of a new organisation to be known as "Odeon Managers' Committee."

Spontaneous and wholehearted approval of the proposal has been forthcoming, and there is now in being the basis of a new organisation to represent Odeon managers. The formation of the committee follows a proposal from F. S. Bates and John Davis, the joint managing directors, who sought to extend the policy of co-operation and collaboration between managers and senior executives already a feature of the Odeon organisation.

The Odeon Managers' Committee has, therefore, been formed on the following basis: Managers in three of the four theatre control areas—Northern, Midland and Western—have formed a committee consisting of one representative elected by themselves for each ten theatres or part thereof in the area. Each of these area committees elects a representative to a Central Committee on the basis of one representative for every 50 theatres.

In the case of the fourth area in the organisation — the London control—there is slight modification of the scheme in view of the size of the area. Managers in the London area have therefore elected one representative for every ten theatres in an assistant controller's area; one representative for every 30 theatres in the assistant controller's area to a London Control Committee. This latter committee will elect one representative for every 50 theatres to the Central Committee.

Representatives will be elected in January of each year.

The committees are now all elected and will begin to function immediately.

The scheme provides for regular meetings for discussion of problems which are general to managers, and for the Central Committee to meet subsequently with the Executive for joint discussion of proposals arising out of the area meetings.

The following managers have been elected:—

London Control Committee: J. S. Sackier, M. de Jong, W. Fuller, F. C. Iverson, S. C. Beacham, E. S. Ball, D. Early, W. J. Richardson, B. W. Garrett, W. J. Gray, R. H. G. Jamieson, H. J. Brett, W. D. Laing, G. S. Mackie, H. W. Trengrouse, C. Woods, S. Newberry, M. Zaidner, W. J. Philp.

Western Control Committee: F. R. Hozier, K. Rowland, T. C. Gwillian.

Midland Control Committee: L. Holderness, J. W. Davies, F. V. Morris, J. H. Potter.

Northern Control Committee: J. Kyle, J. G. Maxwell, R. J. Brunt, P. Artingstall, J. M. Yardley, L. B. Fancourt.

NEWS OF THE ORGANISTS

Meteorologically Yours, Paul Gomez

SOME unsophisticated patrons of a Granada circuit theatre must have been a little startled and even fogged by the title of Paul Gomez's organ interlude to which I had the pleasure of hearing last week, for "Meteorological Contrasts" was certainly novel and promised to be interesting.

The title was, however, more directly explained in the second slide as "Weather Forecasts of To-day," given by means of musical items by various composers of yesterday and to-day.

"Rain" was the first forecast, and to one composer it meant "Stormy Weather," while to a second it suggested a certain whimsical comedy idea of "Singing in the Rain," with sunshine behind the April shower.

The popular song "I Saw Stars" deals with the weather in various ways, but it isn't quite clear whether sunshine or rain predominates, so a contrast, "Two Lovely Black Eyes," suggested that stars were also seen in no indefinite manner.

Evening's "Twilight" was illustrated by "Just a Song at Twilight" and also by Herman Darewski's "Out in the Twilight" in lighter vein.

"Foggy Weather" was well illustrated by Normand Ellis' humorous song, "Lost in the Fog," and the audience enjoyed themselves in the concluding lines, "Will Any Kind Gentleman See Me Home?" quite lustily for a matinée house.

Turning classic, we had Chopin's beautiful song, "So Deep is the Night, Alone Am I," and a modern contrast, "Waltzing in the Clouds," Gus Kahn's popular number. The martial "Captain of the Clouds" made a rousing finale extolling the R.A.F. wings of victory.

No doubt if George Pattman had been at the console we might have had his famous "Storm" number, and one could think of a score more compositions which would have been appropriate, but the original idea is the most difficult task to attain, and all credit must be given to Paul Gomez. When I hear this organist I always hope he will play his violin, for on this instrument he is a virtuoso. Perhaps one day Granada folk will give him a pianist-organist to tour with him as a contrast to the organist-vocalist stunt which is getting a little in need of revision. Then we shall have some "fireworks" and some playing that will hold the show up again as I remember this fine musician did years ago and could do again to-day.

Madam de Jong back at the Rialto, Leicester Square

Madam de Jong has been away from the Rialto, Leicester Square, for nearly three months, not only being ill herself, but also suffering bereavement by the death of her father. She returned to duty again on Monday, May 3, and the Compton Theatrone organ will be regularly featured several times daily as Madam de Jong will present programmes of light orchestral, modern and classical compositions with contrasted popular numbers.

A. W. O.

RELEASES FOR JUNE 7, 1943

Compiled by A. W. OWEN

"HAPPIDROME" (M-G-M)

CERT. U. Length, 7,895 ft. Reg. No. Br Dr 531. Reviewed in KINE. March 11, 1943.

STARS.—Harry Korris, Robbie Vincent, Cecil Frederick.

ATMOSPHERE.—Musical comedy extravaganza, based on the popular B.B.C. show and the West End stage success.

ORGAN.—"I Want to be Happy," Caesar, Youmans (Walsh Holmes), with adaptation from the vocal-piano copy.

NON-SYNC.—As organ, recorded on Decca-Brunswick F.6383 by Brian Lawrance and his Lansdowne Sextette.

"THE [illegible]GHT OF HEART" (20th Century-Fox)

CERT. A. Length 7,586 ft. Reg. No. F.6318. Reviewed in KINE. April 8, 1943.

STARS.—Mona Woolley, Ida Lupino.

ATMOSPHERE.—Sentimental comedy-drama, adapted from Emlyn Williams' stage play of a once-famous actor who redeems a life of alconolism with a cynical sacrifice for his crippled daughter's sake.

ORGAN.—"Hearts and Flowers," Czibulka (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Decca K.671 by Orlando and his Orchestra.

"TIME TO KILL" (20th Century-Fox)

CERT. A. Length 5,477 ft. Reg. No. F.6176. Reviewed in KINE. March 4, 1943.

STARS.—Lloyd Nolan, Heather Angel.

ATMOSPHERE.—Murder mystery comedy melodrama, the latest of the Michael Shane detective series, in which a private sleuth gets in and out of a complicated crime web.

ORGAN.—"Riders of Fate," Charrossin (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C. 1119 by the International Radio Orchestra.

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LONDON AND PROVINCIAL TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
			LONDON.			
Thur., May 13	2.30 p.m.	G.B. Theatre ...	Rhythm Parade	Pathe	Gale Storm ...	
,, ,, 13	11 a.m. & 2.30 p.m. ...	Own Theatre ...	Air Raid Wardens...	M-G-M	Laurel and H[illegible] ...	U
,, ,, 13	10.30 a.m. & 2.30 p.m.	Century	Chetniks ! The Fighting Guerillas	20th Century-Fox	Philip Dorn ...	
Fri., ,, 14	2.30 p.m.	G.B. Theatre ...	Turkey Time	Equity	Tom Walls ...	A
,, ,, 14	10.30 a.m.	G.B. Theatre ...	Kid Dynamite	Pathe	East Side Kid[illegible] ...	A
Mon., ,, 17	10.45 a.m.	Rialto	Lambeth Walk	British Lion ...	Lupino Lane ...	A
Tues., ,, 18	2.30 p.m.	G.B. Theatre ...	Talk of the Devil	Equity	Sally Eilers ...	
,, ,, 18	2.30 p.m.	Cambridge ...	Theatre Royal	Anglo-American ...	Flanagan and [illegible]len ...	A
,, ,, 18	10.45 a.m.	Rialto	Hit Parade of 1943	British Lion ...	John Carroll ...	
,, ,, 18	11.15 a.m.	Warner Theatre...	The Edge of Darkness	Warner	Errol Flynn ...	
Wed., ,, 19	2.30 p.m.	G.B. Theatre ...	Two's Company	Equity	Ned Sparks ...	A
,, ,, 19	11 a.m. & 2.30 p.m. ...	Own Theatre ...	The Human Comedy	M-G-M	Mickey Roone[illegible] ...	U
			BELFAST.			
Wed., May 19	10.30 a.m.	Classic	Forever and a Day	RKO-Radio ...	Brian Aherne ...	U
			BIRMINGHAM.			
Fri., May 14	10.30 a.m.	Scala	Miss London, Ltd....	G.F.D.	Arthur Askey ...	
Tues., ,, 18	10.30 a.m.	Scala	Forbidden Trails	Pathe	Buck Jones ...	U
,, ,, 18	10.30 a.m.	Futurist	Air Raid Wardens	M-G-M	Laurel and Hardy ...	
Wed., ,, 19	10.30 a.m.	Scala	Silent Witness	Pathe	Otto Kruger ...	A
,, ,, 19	10.30 a.m.	Forum	Hit Parade of 1943	British Lion ...	John Carroll ...	
Thur., ,, 20	10.30 a.m.	Scala	Rhythm Parade	Pathe	Gale Storm ...	U
,, ,, 20	10.30 a.m.	Futurist	Assignment in Brittany	M-G-M	Pierre Aumont ...	
			CARDIFF.			
Fri., May 14	10.30 a.m.	Olympia	Air Force	Warner	John Garfield ...	A
,, ,, 14	10.45 a.m.	Empire	Miss London, Ltd....	G.F.D.	Arthur Askey... ...	
Tues., ,, 18	11 a.m.	Park Hall ...	Forbidden Trails	Pathe	Buck Jones	U
,, ,, 18	10.45 a.m.	Empire	Assignment in Brittany	M-G-M	Pierre Aumont ...	
Wed., ,, 19	11 a.m.	Park Hall ...	Silent Witness	Pathe	Otto Kruger	A
,, ,, 19	10.45 a.m.	Odeon	Keep 'Em Slugging	G.F.D.	Huntz Hall	
Thur., ,, 20	11 a.m.	Park Hall ...	Rhythm Parade	Pathe	Gale Storm	U
			GLASGOW.			
Fri., May 14	10.30 a.m.	Regal	They Got Me Covered	RKO-Radio ...	Dorothy Lamour ...	A
,, ,, 14	10.45 a.m.	New Savoy ...	Miss London, Ltd....	G.F.D.	Arthur Askey... ...	U
Mon., ,, 17	10.45 a.m.	La Scala	Air Raid Wardens...	M-G-M	Laurel and Hardy ...	
Tues., ,, 18	10.50 a.m.	Cosmo	Forbidden Trails	Pathe	Buck Jones	U
,, ,, 18	10.30 a.m.	Regal	Air Force	Warner	John Garfield ...	A
Wed., ,, 19	10.50 a.m.	Cosmo	Silent Witness	Pathe	Otto Kruger	A
,, ,, 19	10.30 a.m.	Regal	Hit Parade of 1943	British Lion ...	John Carroll	
,, ,, 19	10.45 a.m.	La Scala ...	Assignment in Brittany	M-G-M	Pierre Aumont ...	
Thur., ,, 20	10.50 a.m.	Cosmo	Rhythm Parade	Pathe	Gale Storm	U
,, ,, 20	10.45 a.m.	Picture House ...	The Lambeth Walk	British Lion ...	Lupino Lane	
			LEEDS.			
Fri., May 14	10.45 a.m.	Scala	Miss London, Ltd.	G.F.D.	Arthur Askey ...	
Tues., ,, 18	10.30 a.m.	Ritz	They Got Me Covered	RKO-Radio ...	Dorothy Lamour ...	A
Wed., ,, 19	10.30 a.m.	Ritz	Forbidden Trails	Pathe	Buck Jones	U
Thur., ,, 20	10.30 a.m.	Ritz	Hit Parade of 1943	British Lion ...	John Carroll	
,, ,, 20	10.30 a.m.	Tower	Air Raid Wardens...	M-G-M	Laurel and Hardy ...	
			LIVERPOOL.			
Tues., May 18	11 a.m.	Palais de Luxe ...	Forbidden Trails	Pathe	Buck Jones	U
Wed., ,, 19	11 a.m.	Scala	Silent Witness	Pathe	Otto Kruger	A
,, ,, 19	10.45 a.m.	Futurist	Keep 'Em Slugging	G.F.D.	Huntz Hall	
,, ,, 19	10.45 a.m.	Palais de Luxe ...	Assignment in Brittany	M-G-M	Pierre Aumont ...	
Thur., ,, 20	11 a.m.	Scala	Rhythm Parade	Pathe	Gale Storm	U
,, ,, 20	10.30 a.m.	Forum	They Got Me Covered	RKO-Radio ...	Dorothy Lamour ...	A
			MANCHESTER.			
Fri., May 14	10.45 a.m.	Gaumont ...	Miss London, Ltd.	G.F.D.	Arthur Askey... ...	
Tues., ,, 18	10.45 a.m.	Theatre Royal ...	Forbidden Trails	Pathe	Buck Jones	U
Wed., ,, 19	10.30 a.m.	Gaumont ...	They Got Me Covered	RKO-Radio ...	Dorothy Lamour ...	A
,, ,, 19	10.45 a.m.	Theatre Royal ...	Hit Parade of 1943	British Lion ...	John Carroll	
,, ,, 19	10.45 a.m.	Odeon	Keep 'Em Slugging	G.F.D.	Huntz Hall	
,, ,, 19	10.45 a.m.	Gaiety	Air Raid Wardens	M-G-M	Laurel and Hardy ...	A
Thur., ,, 20	10.45 a.m.	Theatre Royal ...	Silent Witness	Pathe	Otto Kruger	
,, ,, 20	10.45 a.m.	Gaumont ...	Lambeth Walk	British Lion ...	Lupino Lane	
			NEWCASTLE.			
Fri., May 14	10.45 a.m.	Queen's Hall ...	Miss London, Ltd.	G.F.D.	Arthur Askey... ...	U
Tues., ,, 18	10.45 a.m.	Essoldo	Rhythm Parade	Pathe	Gale Storm	
Wed., ,, 19	10.30 a.m.	Haymarket ...	Hit Parade of 1943	British Lion ...	John Carroll	A
,, ,, 19	10.45 a.m.	Essoldo	Kid Dynamite	Pathe	East Side Kids	
,, ,, 19	10.45 a.m.	Odeon	Keep 'Em Slugging	G.F.D.	Huntz Hall	U
Thur., ,, 20	10.30 a.m.	Stoll's	Forbidden Trails	Pathe	Buck Jones	
			NOTTINGHAM.			
Fri., May 14	10.30 a.m.	Carlton	They Got Me Covered	RKO-Radio ...	Dorothy Lamour ...	A
,, ,, 14	10.45 a.m.	Scala	Miss London, Ltd.	G.F.D.	Arthur Askey... ...	
,, ,, 14	10.30 a.m.	Ritz	Lucky Jordan	Paramount ...	Alan Ladd	A
Tues., ,, 18	10.45 a.m.	Carlton	Air Force	Warner	John Garfield ...	
,, ,, 18	10.30 a.m.	Scala	Air Raid Wardens...	M-G-M	Laurel and Hardy ...	
			SHEFFIELD.			
Fri., May 14	10.30 a.m.	Hippodrome ...	Air Force	Warner	John Garfield ...	A
,, ,, 14	10.45 a.m.	Cinema House ...	Miss London, Ltd.	G.F.D.	Arthur Askey... ...	
,, ,, 14	10.30 a.m.	Union Street ...	Lucky Jordan	Paramount ...	Alan Ladd	A
,, ,, 14	10.30 a.m.	Regent	Forever and a Day	RKO-Radio ...	Brian Aherne ...	U
Tues., ,, 18	10.30 a.m.	Union Street ...	Forbidden Trails	Pathe	Buck Jones	A
Wed., ,, 19	10.30 a.m.	Union Street ...	Silent Witness	Pathe	Otto Kruger	A
,, ,, 19	10.30 a.m.	Hippodrome ...	They Got Me Covered	RKO-Radio ...	Dorothy Lamour ...	
Thur., ,, 20	10.30 a.m.	Union Street ...	Rhythm Parade	Pathe	Gale Storm	U
,, ,, 20	10.30 a.m.	Cinema House ...	Assignment in Brittany	M-G-M	Pierre Aumont ...	

SITUATIONS VACANT

WANTED for the Hippodrome, March, Cambridgeshire, reliable Manager; one with knowledge of all branches of the Kinematograph Trade, bonded, and must be exempt from military or National Service.—Reply, stating age, references, and salary required, to H. Bancroft, 35a, Hill Street, Reigate, Surrey. 'Phone Reigate 3896.)

EXPERIENCED Manager required, exempt from military service or over military age; good wages to the right man. Apply, Medway Cinemas, Ltd., 288, Regent Street, W.1.

WANTED immediately, Manager for South Wales.—Write, stating experience, references, and salary required, C., Box Kinematograph Weekly.

RELIEF Manager required.—Age, particulars of experience, etc., to Shipman and King Circuit, 427, Cecil Chambers, 86, Strand, W.C.2.

CINEMA Supervisor for major company requires Shorthand-Typist Secretary, for Bristol.—Please write, stating age, wage and experience, to G. K. Norton, 33, Corn Street, Bristol, 1.

ARE you qualified to take the responsibility of a position as Circuit Engineer to a small group of kinemas in the Midlands? If you are, write to the address mentioned, Box Number and state, in confidence, your previous experience and salary required.—K., Box 377, Kinematograph Weekly.

WANTED, Chief operator.—Apply, Regent Cinema, Holloway Road, N.7. (Telephone: North 1298.)

SOUTHEND-ON-SEA.—Chief operator, Second and Third, wanted immediately for a modern kinema shortly reopening. First-class wages and working conditions offered to men of ability by progressive independent circuit.—Apply in confidence, D., Box 371, Kinematograph Weekly.

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CHIEF Projectionist wanted; over military age or exempt; W.E. equipment; good salary; managerial prospect for right man.—Heeley and Amalgamated Cinemas, Ltd., 70, The Moor, Sheffield.

WANTED, CHIEF OPERATOR AND SECOND IMMEDIATELY; CONSECUTIVE NIGHTLY; TWO MATINEES; W.E. KALEE; EXEMPT M.S.; PLEASANT SEASIDE TOWN.—APPLY, MANAGER, PICTURE HOUSE, DOUGLAS, I.O.M.

WANTED, Chief Projectionist, Midlands; accommodation provided.—State experience and terms, V., Box 363, Kinematograph Weekly.

EXPERIENCED Operator required; A.H. sound, Kalee Projectors. Good salary to suitable person. — Apply, Manager, Atherley Cinema, Shirley, Southampton.

FIRST and Second Operators wanted; 6 days; East London; top wages for suitable applicants.—State experience, Box 361, Kinematograph Weekly.

PROJECTIONIST wanted; comfortable permanency.—Write, Palace, Orpington, Kent, or 'phone Orpington 1000.

OPERATOR wanted in small Devon market town.—X., Box 365, Kinematograph Weekly.

SECOND Operator for private theatre, Harbour Street; exempt military service; six-day week.—Apply, J., Box 376, Kinematograph Weekly.

WANTED, Second or good Third Projectionist for West Country kinema; military age or exempt from service; very comfortable position with good rate of wages; Western Electric Kalee 11 machines.—Apply (in confidence) to Chief Engineer, Sabrina Cinema, Tewkesbury. 'Phone 143.

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EXHIBITORS DATE BOOK

MONDAY NEXT TITLE	STARS
LADY IN THE DARK Spectacular Musical in glowing TECHNICOLOR!	Ginger Rogers Ray Milland Warner Baxter
TRIUMPH OVER PAIN Preston Sturges's Special	Joel McCrea Betty Field Harry Carey
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The IDEAL KINEMA

A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

VOL. IX. MAY 13, 1943 No. 94

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Observations

WHEN the war is over (how frequently that phrase occurs of late) there will be numerous revelations of the manner in which a ge number of processes employed in proing apparatus for the kinema has been plied with great success to the speeding- and the efficiency of the war effort.

This has been the case not only in the re highly specialised departments of ematography and television, electronics d optics, but in a number of production cesses previously employed for less plex activities.

n instance which came before my notice ce the beginning of the month was a elation of how a manufacturing pro-, developed during recent years solely entertainment purposes, was found to easily adaptable to the Government k to which the firm's activities were denly switched, with the additional antage that the firm in question was to carry out work more speedily and h greater economy than by the officially gnised methods.

is to be expected that when the swords once more beaten into ploughshaes, e will be much that has been learned ing war time construction which will vide new and more attractive material kinema use, while researches into allurgy may provide engineers with als which the makers of mechanisms readily employ because of their ter suitability in the realm of kinema ineering.

THEODOLITE.

REPAIRS AND RENOVATIONS
AFTER THREE WAR YEARS

Deterioration is Now Rapid
By ELLIOTT HAMMETT

IT is sometimes a little disconcerting to the kinema proprietor to reflect that in a time when patrons are more numerous than ever and profits are higher (despite high rentals) that he sees his theatre deteriorating into a forlorn appearance. Inability to obtain materials which would transform it into the attractive-looking kinema of pre-war days are simply unprocurable, and to his chagrin he realises that when receipts were low he could not afford new furnishings and fittings; now that they are adequate he cannot spend profits on what seem to him to be essential necessities.

The difficulties attaching to obtaining permits for the supply of mechanisms and apparatus and accessories needed for actual picture projection are many. These arise mainly because approach has to be made to a Government Department—the Board of Trade—which carries the applicant only halfway.

The Second Fence

If it is possible to convince the Board that certain apparatus is needed very badly, this is not the end of the matter, as the Ministry of Supply may not find itself able to supply the material required for manufacture—at all events not for a time. Even then it may happen that an urgent priority order having the support of a Government Department may come before the particular Order sanctioned by the Board of Trade.

The three-year period, which was at one time thought to be the maximum period for which projectors should be run, has now been expired for some months, and from now onward those mechanisms which were installed before the war began will deteriorate considerably.

A Rearguard Action

The question before all users of projection apparatus and other plant is how to arrest deterioration, or at least delay the rate at which deterioration takes place. Only careful handling, oiling and cleaning can do this; and, of course, this ought to have been undertaken when the mechanism was new. If this has been neglected no amount of care now will rejuvenate it.

But to return to the auditorium, which the patrons see and which at one time was perhaps the exhibitor's pride. Little can be done except perhaps with a pot of paint and the sending of seats a few at a time to the suppliers to be repaired. Carpets and hangings appear to be out of the question for a time.

Don't Lose Heart!

One of the greatest mistakes is to give up hope of keeping the place attractive. If there is brasswork, keep it bright by everyday cleaning. If there are mirrors, keep them free from the haze which settles upon them if they are neglected. The canopy will pay for being thoroughly cleaned down.

Keep these activities on the go and repair where possible, and then hope for the cessation of hostilities in order to have as bright a place as possible in which to welcome the returning "boys" when that happy day arrives.

KINEMA RENEWALS
Isle of Man Chairman on Replacements

Reference to the work of redecorating, refurnishing and replacing of plant in kinemas that is mounting up and will have to await the end of the war was made by F. P. Kearsley, presiding at the annual meeting of the Strand Cinema Theatre Co. (1920), Ltd., at Douglas, I.O.M.

"I have drawn attention during the last year or two," he said, "to the impossibility of doing anything regarding redecorating, refurnishing and replacement of plant. These items will have to be dealt with at the end of the war, and each year is making the position worse as regards wear and tear of furniture and fittings, plant, etc. In consequence, shareholders will appreciate that in due course they will be called upon to spend large sums of money to bring the furnishing, seating and general equipment and plant up to their usual standard."

Much of the seating, he added, would have to be replaced, and it would be exceedingly expensive. The exterior of the properties, however, had been well looked after. The directors had tried to make adequate provision by placing more to deferred renewals than in normal times, and it was their intention in the future, as long as the war lasted, to place further sums to the deferred repairs account.

THE THEATRES OF WAR . . . . . .

re of supreme importance to us all and must have priority: but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

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JOHANNESBURG'S NEWEST SUBURBAN THEATRE

Features of the Gem, Kensington

KENSINGTON, a suburb of Johannesburg, has recently had an addition to its amenities by the opening of a 650-seat kinema erected as an addition to the 20th Century-Fox and United Artists circuit operating throughout South Africa. The actual owning company is T. and M. Theatres (Pty.), Ltd.

As with most buildings, the new Gem theatre's builders had to contend with many difficulties consequent upon the restrictions and hindrances of war time. Nevertheless, a very handsome and attractive kinema has been erected, and its opening by Major A. R. Thorburn, until recently Mayor of Johannesburg, made this a social occasion.

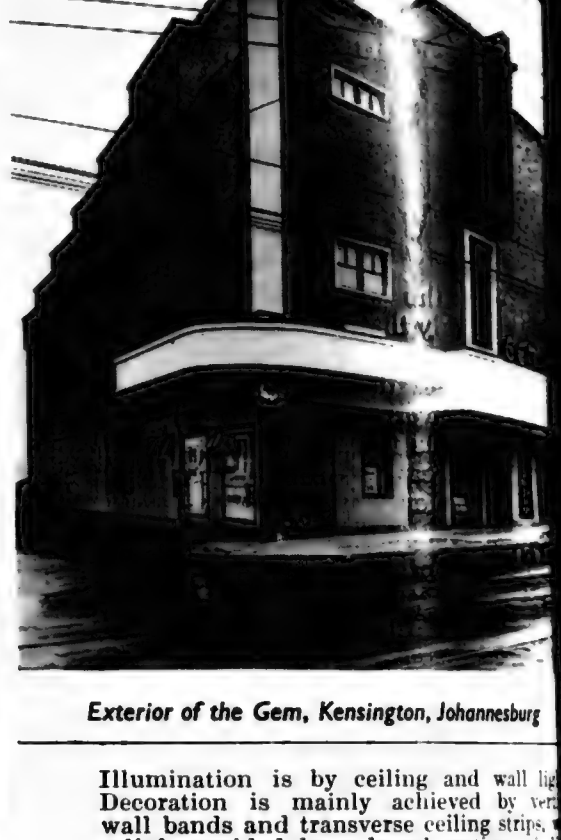
Finely Designed Exterior

Its main façade is of light brick, built square with a shallow half-tower slightly projecting from the two flanking walls. This half-tower bears the name sign on a vertical fin extending out beyond. Windows pierce one of the flanking walls and the central portion, a louvred light being set just above canopy level. This feature is repeated in the side wall.

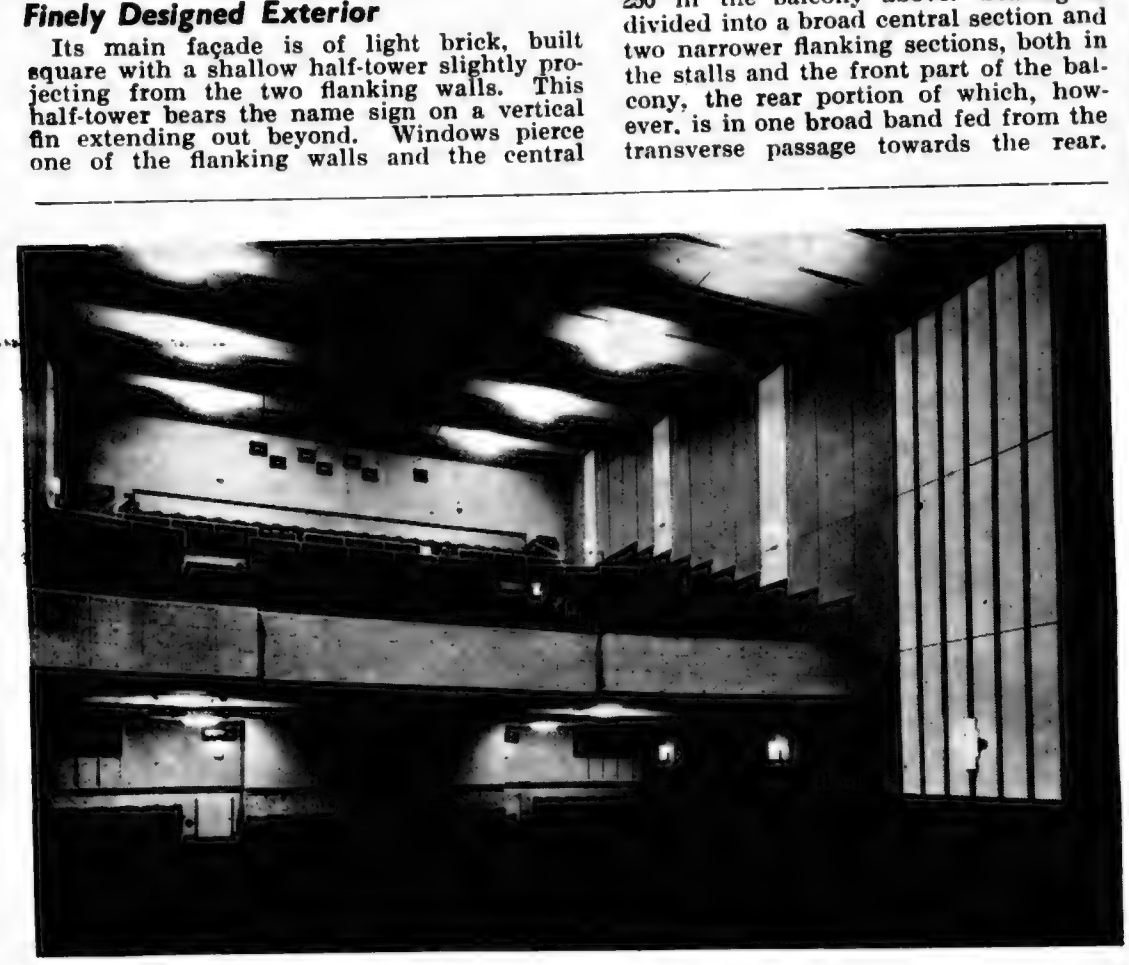
A substantial and imposing canopy in white Snowcrete surmounts the main doorway which, divided into three by narrow leaves, is faced, as the rest of the under-canopy, with faïence. The site declines from front to back, thus assisting the floor slope, while the roof is stepped down to match.

Interior Treatment

The interior of the Gem is plainly but pleasingly designed, its 650 seats being divided as to 400 on the stalls floor and 250 in the balcony above. Seating is divided into a broad central section and two narrower flanking sections, both in the stalls and the front part of the balcony, the rear portion of which, however, is in one broad band fed from the transverse passage towards the rear.



Exterior of the Gem, Kensington, Johannesburg



Interior of the Gem, Kensington, Johannesburg

Illumination is by ceiling and wall li
Decoration is mainly achieved by ver
wall bands and transverse ceiling strips,
relief provided by a broad section of l
tone barred with darker rod-shaped lines.

Banded Walls and Ceiling

Towards the proscenium plain ver
bands of less contrasting colours
employed, these merging into the a
proscenium structure, which is at a l
level than the main part of the proscen
Grilles of plain construction serve
ventilation.

The actual proscenium is plain, the spla
side walls leading straight to the stage
tains and pelmet. Steps lead to the shal
stage from both auditorium aisles, a
white stage surround completing the pict

PROTECTION AGAINST LIGHTNING

Very little authoritative guidance on
subject of lightning protec on for build
is generally available, and special inte
therefore attaches to the ode of Prac
CP. 1, which has just bee issued by
British Standards Institutio . This Code
drafted by a committee set p at the req
of the Society for the Pro tion of Anc
Buildings, but the repres ative nature
the committee is such as t indicate that
types of structures have l n provided
The Code is followed by a Appendix giv
useful explanatory notes.

The document is the fi of a series
Codes of Practice to be i ued under
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GRE[illegible]NOCK FIRE

Cen[illegible]l P.H. Gutted

THE Central [illegible]icture House, West Blackhall Street, [illegible]enock, was completely destroyed [illegible] fire early on Sunday, May 2. [illegible]e outbreak [illegible]as discovered early in the [illegible]rning by th[illegible] firewatchers on duty. The [illegible]enock fire [illegible]rigade was quickly on the [illegible]me, but the f[illegible]mes had gained a strong hold [illegible]d the fireme[illegible] concentrated their efforts on [illegible]venting the [illegible]mes from spreading to ad[illegible]ining proper[illegible] The auditorium of the [illegible]ture House [illegible]s gutted and is a total loss. [illegible] estimate o[illegible] he damage can be given in [illegible] meantime.

BIRMIN[illegible]GHAM FUTURIST REOPENS

Lord Mayor's Commendation

Following sev[illegible]re war damage, the Futurist, [illegible]rmingham, has been restored and was [illegible]pened on T[illegible]esday, April 20.

Considering the difficulties with which the [illegible]ectors were faced, the theatre has been [illegible]ought into a condition which is highly [illegible]mplimentary to their efforts.

Within the limits imposed upon war time [illegible]enditure, the maximum of comfort has [illegible]n achieved, and civic recognition of the [illegible]ne of the kinema in the life of the city [illegible]s given by the Lord Mayor, who spoke from [illegible] stage.

[illegible]NCOME TAX ALLOWANCES

A Correction

[illegible] correction needs to be made in a state[illegible]nt on income tax returns which appeared last month's IDEAL KINEMA. Owing to the [illegible]tion of a paragraph, it was made to appear [illegible]t there could be a 20 per cent. plus 4 per [illegible]t. allowance on deterioration on kinema [illegible]chinery and plant.

[illegible]his deduction only operates in certain [illegible]es. The percentage rates given each year [illegible] agreed rates between certain trades and [illegible] Board of Referees, and for some things [illegible] same rate of percentage applies. But as [illegible]rds plant, where there is no agreed rate [illegible] the trades, individual taxpayers get such [illegible]rcentage as their individual circumstances [illegible]ar to the inspectors. There is a variation [illegible]percentages between trades and the type [illegible]machinery used, and where there is no [illegible]eed rates between the trade associations [illegible] the Board it naturally follows that [illegible]ferent basic [illegible]ates are according to the [illegible]chinery.

[illegible]he maximu[illegible] allowance for kinema plant [illegible] to 10 per cen[illegible]. Electrical plant is subject [illegible] per cent. p[illegible]us [illegible]th.

MECHAN[illegible]SM REPAIR AND MA[illegible]NTENANCE

[illegible]e firm of [illegible]ck Roe (Cinema Supplies), [illegible] of 40a, Bu[illegible]on Road, Luton, Beds., the [illegible]ctors of wh[illegible]h are E. J. Roe, R. C. Roe [illegible] M. J. Rob[illegible]ts, carries on the name of [illegible] who, until [illegible]is death, was one of the [illegible]est of kin[illegible]a equipment factors.

[illegible]e business [illegible]as established by him in [illegible], and durin[illegible]the ten years or so, during [illegible]ch he was a [illegible]sted by his sons the present [illegible]ctors, built [illegible] a goodwill and a reputa[illegible] for projec[illegible]s and engineering access[illegible]s over a wi[illegible] field.

[illegible]e to impor[illegible]estrictions the firm is un[illegible] at the mon[illegible]nt to import from America [illegible] completely [illegible]ew mechanisms, but it is [illegible]ously busy [illegible]n repair and maintenance [illegible]s of mecha[illegible]ns and arc lamps of every [illegible]cription.

CONTROL OF TIMBER

An Explanatory Order

THE Minister of Supply has revised the definition of timber in Article 12 of the Control of Timber (No. 21) Order, 1941.

The revised definition of timber does not represent any change of policy or alteration in the general limits of timber as hitherto defined for the purpose of Timber Control Orders. It merely clarifies the definition.

Certain descriptions of timber are in the new Order specifically included in the definition so as to make it quite clear that they are subject to the provisions of Control Orders such as licensing and fixed or maximum prices. These are:—

(i) Shingles, weatherboards, shiplap and dropsiding however prepared;

(ii) Salvage or reclamation timber.

Only the last of these requires any comment. Very many people have hitherto assumed that second-hand or used timber and timber recovered from the breaking up of an article or building was uncontrolled. In order to remove all misunderstanding, "salvage or reclamation" timber has been defined to include any used or second-hand timber, boxboards or plywood and any wood which is capable of use as timber, boxboards or plywood whether or not it requires any conversion or reconditioning to enable it to be so used. An example may help to make the matter quite clear.

Packing cases or furniture are not timber and are not subject to Timber Control Orders because they are further prepared than timber as defined by the Order and are not capable of use as timber; but when such articles are broken up the resultant pieces of wood are capable of use as timber even if they may require some reconditioning before they can be used. Such pieces are therefore timber and subject to Timber Control Orders.

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THE EVOLUTION OF THE KINEMA ORGAN

Some Early Examples

By A. W. OWEN

MUSIC has taken such a prominent part in kinema entertainment either from the sound track or the kinema organ (orchestras having been superseded) that an account of the development of the organ as an orchestral unit instrument has a definite historical and interest value to all kinema musicians.

From the very early days of kinematograph entertainment those engaged in providing it realised that the screening of pictures needed some support by way of sound if only to drown the noise of the mechanisms which, in many instances, were set up in the auditorium and not housed separately.

The piano was the most easily obtainable instrument, and pianists (of sorts) were to be found with little trouble. Consequently, the tinkle of the piano, with little or no fitting to suit the theme presented, provided the first music in the kinema.

This was developed later into the trio—violin, cello and piano—these, in a few instances, being supplemented by a Mustel organ. Later came the small orchestra, the legitimate theatre orchestra being the model. Then came the organ, sometimes as an adjunct to the orchestra, sometimes in substitution for the trio, much as many years earlier the church organ ousted the village players who led the musical part of the service.

Enter the Church Organ

The organs introduced into the kinema were church organs, small and generally second-hand. Exact data of these early silent film days is somewhat difficult to obtain, but the actual use of these organs began both in the London and provincial centres roughly about the same period of 1908. The reason for the installations of organs in the kinemas was solely that of finding something to replace the piano accompaniment for silent films, as even when expert musicians were employed the result was unsatisfactory in many ways, chiefly owing to the limitation in tone colour and volume of sound, even in the smaller kinemas of those days.

A Pioneer

Two instances of pioneer organ enterprise need to be introduced here. In the provinces a certain Tamworth exhibitor had unfortunately quarrelled with the trio who formed his little band and who shared with a solo pianist the entire programme. Realising that if he installed some sort of organ to replace the trio it would act as a "one man band," he duly called at the John Compton organ works at Nottingham and saw "Jimmy" Taylor, now one of the company's directors, ordering an organ to be delivered immediately. This date was early in 1908, and in a brief time six ranks of pipes were electrically connected to a Harper electric piano which could be played either by hand or roll. Drum effects were added and the organ builder himself for a time turned organist, the venture meeting with great success.

Davis Theatre Enterprise

In London Israel Davis was, I believe, the first exhibitor to use an organ film accompaniment in Clapham, Putney, Lavender Hill, Marble Arch, and somewhat later in the Angel, Islington. The organ builders concerned were Thomas S. Jones (Finsbury Park) and Hill, Norman and Beard (Holloway). The instruments were all of two manual type with old fashioned "tracker" action; nevertheless, they fully justified their installation until organ builders saw commercial possibilities in kinema organs specially designed as a means of entertaining the patrons during the periods in which orchestras were resting. The normal hours of film presentation were from 2 p.m. till 11 p.m., with a three-hour programme divided into 1½ hour periods for orchestra and organ.

The Unit Model

Here it is necessary to refer to that clever organ expert Ingram Hope-Jones, who, previous to going to America, designed in England in 1904 a unit organ possessing eight units with percussion, etc., which was built by Ingram, but not in a kinema. The organist concerned was Dr. Tootell (now at the Isle of Man), who played it from 1904 to 1907 in his early teens! This was exactly the same type of organ which came back to England from America in 1925 as the Wurlitzer with such success.

In England during the intervening period several firms began to give attention to this type of instrument. In 1914, John Compton designed and built a complete unit organ-orchestra with three manuals completely equipped with drums, percussions and effects with an upright piano which was playable from keys and pedals. Exhibitors were impressed, but the initial outlay required of £1,500 to £2,000 was deemed prohibitive and this model was unfortunately destroyed fire during the war period of 1914-1918.

An Early Wurlitzer

Quite recently, in conversation with bert Handy, organist at Marble Arch (Reg I was told that a German Wurlitzer or was installed in the Palladium, Brixton, w it was opened in 1913!!! Sent direct fr the Continent, and Handy had played on

I at once went down to Brixton and the manager, H. Newbold, who very kin showed me the organ itself still in the orch tra pit. It has not been used or serviced over 12 years and stays there covered w dust, deteriorating with the years. T instrument, I conclude, was built by original Herr Wurlitzer, father of the who went to America; this, however, is o my own personal conjecture.

It has the German Wurlitzer nameplate it and is quite genuine, contains about four five extended ranks and a full set of percuss traps and effects, and is certainly built the extension system, with tablets and pe board. A.B.C. now controls this house wh is of medium size on the Brixton High Ro

Also during 1914 an Orchestrelle organ installed at the Palladium, Southport, again Dr. Tootell was the organist. After war in 1918 and 1919, Jardine and Co. secu a contract to instal an organ in the Pala Accrington, Lancs, and Dr. Tootell was gi *carte blanche* to arrange a specification aim at embodying special registration possibili for kinema use. It had action on the tubu pneumatic principle, but it was a fine mod contained a carillon, gongs over 2½ octa glockenspiel, celeste, xylophone, triangle full percussion. It was a great success. secured the firm a commission to instal a cert-type organ in the Stol. Theatre, Kin

Continued on page vii

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THE EVOLUTION OF THE KINEMA ORGAN

Continued from page vii

-manual console. This was plicate at the Globe, Acton, rand, with Quentin Maclean e former.

uilder who had established eputation in church organ Spurden Rutt who installed n in the Super, Oxford, in the Slough Palace in the Another Rutt organ of seven for the Regal Kinema, 1936. This has a luminous

were also installed of a organ type, some fine three- ents being built in theatres Kilburn, Tower, Peckham, Cross Road, Putney Bridge ough, Holloway, Rink, Finsbury Park, Kensington kinema, Capitol, Haymarket, Bloomsbury kinema and the King's kinema, etc.

Shepherd's Bush Enterprise

One of the high-water marks in kinema and organ of British construction was the ening of the famous Shepherds Bush rilion (Israel Davis theatre) in 1923. The atre itself was designed by Frank Verity was awarded the R.I.B.A. medal as g the finest in that year. The stage was agnificent example of the most up-to-date st End theatre methods, and the four- nual Compton organ, installed in chambers der the stage, was the most advanced mple of unit construction at that time. as opened by George Pattman, F.R.C.O., Quentin Maclean was the resident solo anist. Louis Levy, as M.D., had an or stra of 30 to complete the picture.

my personal opinion this organ and its nted organist can be fully claimed to e definitely started the kinema organ on way to the high popularity it reached in ensuing years of silent film projection, as a solo instrument and as an asset orchestral ensemble.

To be continued in next month's IDEAL KINEMA.

Editor's Letter Bag.

REFLECTING ORGAN CONSOLES

ith reference to the note regarding the sh to organ consoles, as mentioned by mmer" in the IDEAL KINEMA of last nth, I would like to second his observation much that recently, whilst having my own sole redecorated in cream, I decided upon ard "flat" finish which has turned out y successful, there being not the slightest of reflection which might otherwise dis- the attention of the audience.

e colours from the spot take extremely to this finish, and again the reflection the auditorium caused by the angle of beam from the projection room to a mal high gloss surface has been com- ely eliminated.

aving carried out this renovation per- ally, I am gratified at the result, and can mmend this method of redecoration as a able cure for this irritating glare.

JACK EVANS, Solo Organist, Gaumont Palace, Stechouse Lane, Birmingham, 4.

RITZ, CHELSEA

ormerly known as the King's Picture Play- se, Chelsea, the Ritz was reopened after a ghy closing period on April 26 last.

e theatre is now under the control of T.B.R. Circuit (Chelsea), Ltd., with which Morris is associated.

Proscenium of the Gem, Kensington, Johannesburg *(see page iv)*

CENTRAL HEATING BAN

Operative till October 31

An Order issued by the Ministry of Fuel and Power last month requires that between April 17 and October 31 in England and Wales, and between May 8 and October 31 in Scotland, in any year, no fuel may be consumed in any central plant used for heating any controlled premises except under written permit from the Minister or from the Regional Controller for the area in which the premises are situated.

When the same central plant is used both for heating and for providing hot water for use, the foregoing prohibition is relaxed to the extent necessary for the provision of hot water only.

The general prohibition on the starting up or re-fuelling of central heating and hot water plants except under permit between the hours of 9.30 p.m. and 6 a.m. remains in force as a continuing measure. This prohibition does not, as regards plant for heating premises, apply in the case of office premises where over 75 per cent. of the staff are on duty at night.

Permits for relaxation of the provisions can be granted generally or in respect of individual premises or classes of premises. This provision will enable prompt account to be taken of any abnormal weather conditions, whether local or general, and arrangements have been made for notifying any relaxation to the public at short notice in the Press and by a broadcast announcement.

Such relaxation was made for an undetermined period on May 6 to allow accommodation to a spell of colder weather then existing. Termination of such relaxation is dependent upon the return of higher temperatures, advice from the Meteorological Office governing the variations which may be effected by the Ministry of Fuel and Power.

It is not thought that any fresh relaxation will become operative until the Autumn, and only then should an early spell of cold weather make its appearance.

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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

POST-BAG POINTS AND PROBLEMS

More About Lens Cleaning—Double-Up Difficulties—Some Post-War Suggestions—Mutilation Once More—Better Re-winders Needed—Lèse-Majesté and Libel

MY notes this month should be headed "Answers to Correspondents," for recent comments on various subjects —notably film mutilation and its ...uses—have elicited a considerable number ...f letters, not all of which can be replied to ...re.

First is a letter from H. R. McCloy, of ...aylor, Taylor and Hobson, Ltd., on the sub...ct of my article last month on the care of ...ses. Mr. McCloy will no doubt be known to ...number of projectionists, since he is engaged ... visiting kinemas where Taylor-Hobson ...ses are installed, for the purpose of inspect...g and cleaning lenses and advising projec...nists on their upkeep. He enclosed a copy ... some advice given to projectionists on the ...bject.

...ns Cleansing

...NE point I certainly omitted to mention: ... the advisability, if a lens is dusty, of brush...g off the dust with a soft brush, the glass ...iving attention being inverted so that any ...rticles will drop off.

Next, says the advice sheet (in some con...adiction to my advice), the lens should be ...eathed upon and wiped gently with a ...ndkerchief. Some Taylor-Hobson lenses ... I believe, made without balsam, or they ... perhaps, so sealed that moisture cannot ...enetrate; certainly I have known cases of ...ign lenses discolouring around the edges, ...ich fault ... have always attributed to ...isture. A *clean* handkerchief is, of course, ...ite satisfactory, but handkerchiefs rarely ...main clean, hence my suggestion of soft ...per, which ... destroyed after use, and is ...erefore alway... clean.

In the case ... grease or oil stains which do ... respond t... this treatment, it is recom...ended that r... distilled spirit be used instead ... as I sugges..., carbon tetrachloride. The ...nt should ... be allowed to drip on the ...ss, but t... handkerchief should be ...istened and ...bbed lightly over the glass, ...ich should ...n be polished by breathing ... it. It is a...ed that if stains prove im...vable, rubb... with increased vigour will ... improve ...tters—the lens must be ...urned to th... ctory for repolishing. ...Further valu... advice is to keep the caps ...ays on the ...ses when not in use; to clean ... lenses daily ...nd in particular to remove ... oil; and t... report any looseness of the ...ses to the ...makers rather than try to ...just the lens ...neself.

...ubling-Up Reels

...HE subject ... mutilation is again to the ...fore, and ...vera! letters deal with the ...oblem of doui...ng-up reels. "Second projectionist," writing from Suffolk, refers to the advantages to the projectionist of running a double reel, but points out that it entails the loss of two frames of film per reel in spooling and despatching, together with the probable acquisition of a medley of motor and change-over cues, making it impossible for the projectionist "in the kinema around the corner" to give the degree of perfection attained by the bigger houses.

"It is, in my opinion," he continues, "up to the renters to adopt a 1,700-ft. reel after the war. The renters, I am aware, are doing a grand job under war-time conditions, and to forward such a proposal would be ungrateful. But as most industries are making post-war plans, the production of a 1,700-ft. reel, if not already conceived, should be a major element in the post-war kinema.

"It would be impossible to join two 1,700-ft. parts together. Again, black sheep of the Industry would have less opportunity to exhibit their variety of talents in the order of deliberate mutilation."

Buckled Transit Cases

SIMILAR views are expressed by H. Ponchery, of the Regal, Atherstone, who, however, advocates a 15-minutes running time (equal to only 1,350 ft. of film). I personally feel—and I believe it is the general opinion—that if a double reel is to be adopted, a length of 1,700 ft. or 1,800 ft. is preferable. A minimum of 1,700 ft. is, in fact, standardised in America.

Mr. Ponchery also makes some useful suggestions. His demand that buckled transit cases with ill-fitting lids should be scrapped is perhaps a little unreasonable to-day. But his queries as to why tins should be littered with junk film, rubbish, labels, and bits of wood, and why ten reels should be forced into nine-reel tins, should certainly receive the consideration of renters.

For Post-War Use

FOR post-war consideration, Mr. Ponchery puts forward the following suggestions:—

"1. A spring-steel clip to replace the paper band and string, but made the same size: 2. An entirely new type of non-buckle spool (one I have in mind I hope to put on the market after the war); 3. All rewind rooms fitted with a film splicer and a totally enclosed electric slow-speed rewinder, which cannot be started with the doors open, and stops when the film is rewound (this, of course, in addition to the hand winder for making up the programme); 4. A steel trough with self-closing doors from rewind room to projection room, for 'posting' all films, so preventing spools being left on the bench or film trailing along passages; 5. The renters should pool together to employ a number of operator-engineers to cover a certain area, whose job it would be to inspect operating departments and equipment—then we might get the show where the man is refused admission getting the copies that didn't matter so much."

As an immediate expedient for the last suggestion, I have several times suggested that in larger towns a projectionist should be given a brief course of instruction in projector maintenance, and empowered to inspect equipment within his territory. This is admittedly a less efficient method, but at the moment more practicable.

Mutilation is Rife

IT has always been my practice not to print the names of projectionists who send me samples of film mutilation. The specimens reproduced are from a well-known West Country kinema; they are not taken from some ancient reissue, but from no less a film than "In Which We Serve."

Continued on page xi

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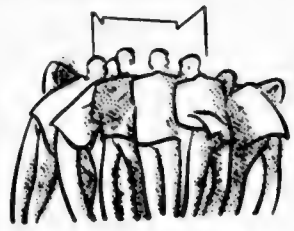

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Kine. Technique and Equipment

Continued from page ix

The sender reports that before receiving the ... he received a letter from the renter ... the projection staff to take great care ... the copy. ... can only hope that my correspondent has reported the facts so that suitable action can be taken.

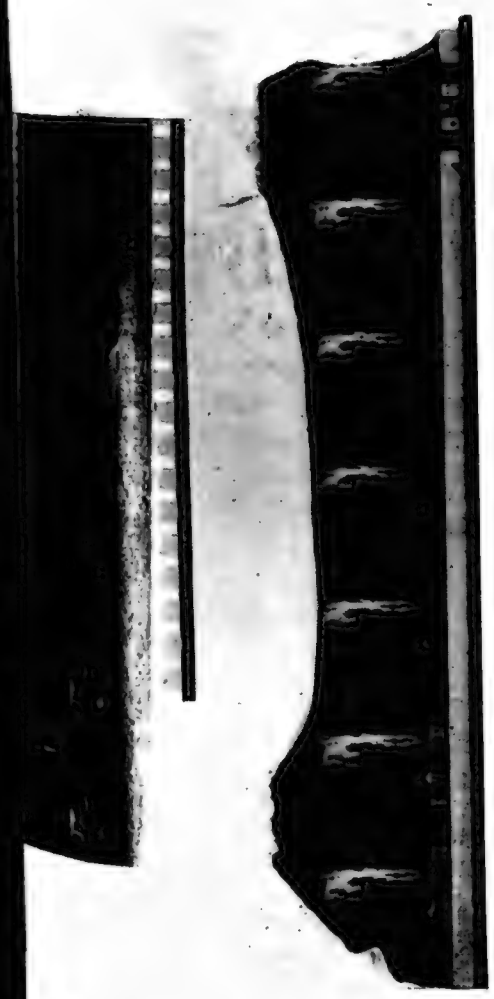
Rewinder Mechanism

MR. LEIBRICK'S comments on the subject of rewinders, printed last month, have elicited a letter from G. E. Lansdown (whom many will remember as chief at the Tivoli, but who is now with Ship Carbons) describing the best rewinder he has used.

"The right-hand unit had pivoted to its base a strip of $\frac{3}{16}$ in. by 1 in. mild steel with an oval hole at spindle height, and sufficient 'set' in the trip to keep it sprung against the hub of the take-off hub, which was just film width, and thus the film was taken off evenly and tightly.

"I found that, owing to side movement, the oval hole in the guard-strip damaged the exposed thread on the end of the spindle, so I had the hole eased out to pass over a female-threaded bush which was screwed on the spindle after the take-off plate and hub were in position.

"The left-hand unit was similarly fitted with a guard rod, and had two interchangeable spindles. One had the ordinary spring-catch end for rewinding, and the other spindle had a fixed film plate and a loose sleeve to take a roll of film. At the end of this spindle a V-notch was cut, and into this was sprung a pivoted $\frac{5}{16}$ in. diameter steel rod which insured that the film did not fall off the spindle while spooling-up, with the resulting benefit that the projectionist's left hand was free to examine the film for bad joins and torn perforations.



Two recent examples of film mutilation
(see page ix)

A Specification

MR. LANSDOWN continues with some ideas for post-war developments in rewinder design (surely the end of the war must be near if one can judge by all the post-war ideas floating around!). "Perhaps the K.P.E.A., K.R.S., B.K.S., A.C.T. and other bodies concerned can formulate between them the design of a really good rewinder, for which a B.S.I. specification is almost a necessity.

"Such a rewinder should have case-hardened silver-steel spindles in bearings not less than $3\frac{1}{2}$ in. long, and reversible pinions not less than 1 in. wide, with well cut diagonal or helical teeth, the large pinion to be made of 'Fabroil' or some similar silent material. The film-engaging slot in the take-off hub should be cut tangentially in the direction of rotation, not radially as is generally done, and this would save ends of films being continually chopped off by those who must use a slot."

A useful suggestion for adapting an oil-can to the needs of the projector is also given by Mr. Lansdown. To the spout of a small conical oil-can he sweated 3 in. of small-bore brass tubing, such as is used for steam pipes of model engines; this, of course, ensured clean oiling, particularly since the spout reached oil holes otherwise difficult of access. The idea is particularly timely to-day, when oil-cans are so scarce.

An Upstage Manager

FINALLY, from a friend of mine evacuated to Wales comes a story of how not to receive comments on one's projection. Giving a talk to the local G.T.C. on kinematography, my friend mentioned quite casually the prevalent habit at the local kinema of cutting sound, even on the "King" trailer. A report of this reached the ears of the manager, who wrote objecting to these "defamitory" remarks, and added:—

"Perhaps you are unaware that the fact of mentioning the name of the kinema in public is libel, whether your remarks were justifiable or not."

Rather a strange interpretation of the law, and a still stranger interpretation of the relations that should exist between manager and patrons.

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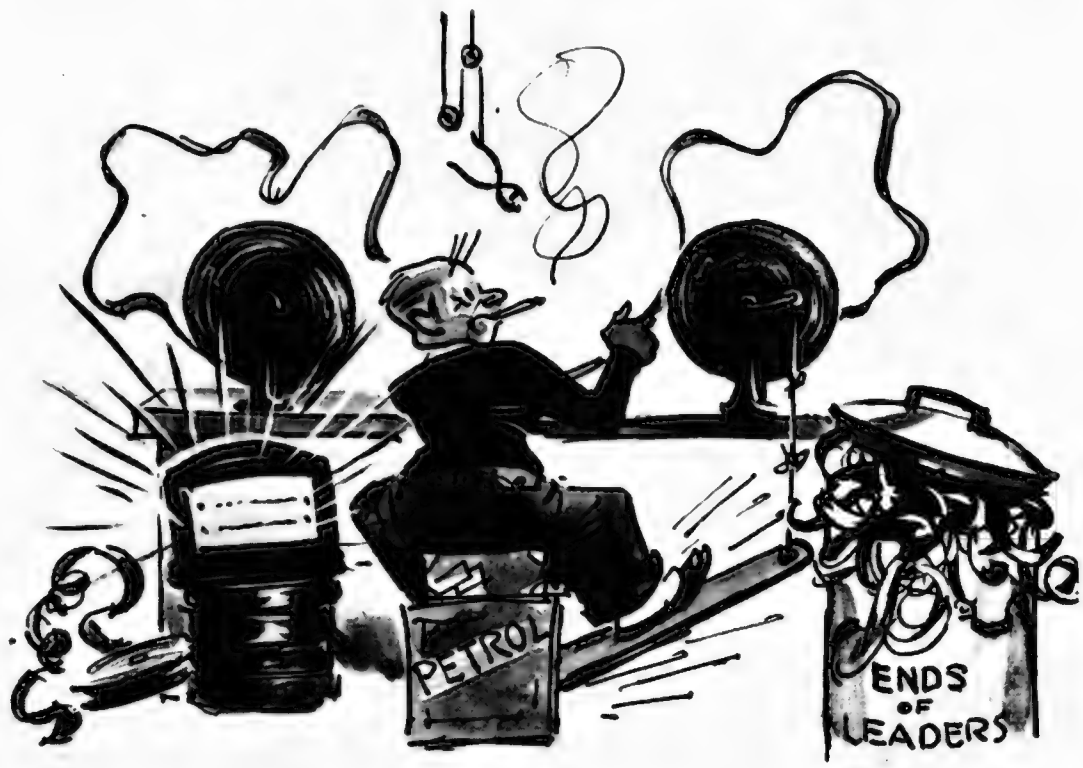

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THE IMPORTANCE OF DIMENSIONAL STANDARDS

Some Bad Results of Deviation

By R. HOWARD CRICKS, F.R.P.S.

MOST pr. ctionists will have read during ecent months of several dimens. al kinematograph standards issued n this country and in erica. Nota . the British Standards Ination has r ntly issued the first com- set of film standards to appear in this try since the days when the Kinemato- Manufact rers' Association inaugurated standards. This specification (No. 677 of gives ful dimensions for 35-mm., 16- and 8-m films, and for spools, film s, etc. Virtually, the specification is a int of American standards. (There is, unnately, a queer error in one of the draw- Fig. 3, which shows five perforations frame of film!)

Projectionists' Concern

am afraid, however, that the average proionist is apt to think that standards are o concern to him—all he has to do is to w films made to these standards on apatus equally made to the standards. may be true, but sometimes things don't k up so well.

ost projectionists will have had an exle recently of the practical importance standards. Those who showed "Desert ory" will recall the number of times acking handle had to be adjusted, while y of the shots (notably those taken on man cameras) showed, as one man put it e, a mask-line at the side of the picture—ther words, the camera aperture was too ow. These faults were, of course, due he variety of cameras necessarily used, not of which were in accordance with ards.

e of the first things achieved by the A. standards above referred to was to the width of film at 35 mm. instead of m. Previously it was not uncommon for lm to buckle in the gate, because the measured 1⅜ in. in width, while the was 35 mm. or .003 in. wider than the . The new standards offer the alterves of 35 mm. or 1.378 in.—which are ical.

erture and Mask-Line

m the poi of view of the projectionist ay, this qu tion of aperture and mask- is, perhaps the most important. Many le will be rprised to learn that, right the 192 there were two distinct ards for t position of the mask-line: called F ish masking (now aban- ly in whi the mask-line came in line with a perforation, and the Continental masking, now standard, in which the mask-line is between perforations. The advantages of the latter from the point of view of splicing are obvious; but it was many years before English masking finally disappeared, during which time it was not unusual to find, say, the studio shots of a film having one type of masking and the exterior shots the other, requiring the projectionist to keep his hand continually on the racking knob.

Variable density track, with white line instead of black between picture and track

The size of aperture is of considerable importance. In the silent days, and again in the early days of sound, there was considerable discrepancy between the aperture sizes of camera and projector; in some cases the camera aperture was larger, in others smaller.

Similar fault in variable area track, the white line showing a trace of the other half of a double width push-pull track

Formerly, it was decreed that the camera aperture should be smaller; the argument was that any unsteadiness in the projector would be less noticeable on the screen when the actual aperture was itself unsteady (*i.e.*, if the camera aperture framed the picture on the screen) than if the picture were seen moving in relation to the stationary projector aperture. To-day, the opposite view holds sway: that it is preferable for the actual screen surround to mask off the picture, with the projecture aperture just overlapping the screen mask, and the frame on the film (*i.e.*, the camera aperture) slightly larger, permitting slight errors of film guidance or of racking to be unnoticed.

Three to Four Pictures

In silent days, the dimensions of the aperture were approximately 1 in. by ¾ in. When sound was introduced there was at first some confusion on aperture size, some people favouring the almost square aperture produced by reducing the width of the frame and retaining the full height, while others preferred to retain the 3 to 4 ratio by the use of a wider mask-line. The latter idea has

Co ninuedon page xv

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DIMENSIONAL STANDARDS

Continued from page xiii

evailed, and modern standards are com- ted to give a picture of this ratio with a ojection rake of 14 deg. However, there still a few projectors in use with the justable aper re suiting either size of film me.

One noticeable difference between the new ndards and the older ones is that allow- ce is no lo r made for film shrinkage.

Variable density track encroaching upon perforations

everybody knows, film in course of pro- sing shrinks to the extent of, perhaps, 32 in. in the foot. Film stocks of twenty ars ago showed about double this shrinkage, d the standards of those days allowed for is by making the pitch of negative film holes to the foot, and of positive, 64 holes 11-15/16 in., so that in the printing machine e pitches of the two films were about equal. ere is to-day less shrinkage, and, anyway, odern printers are built to take care of any ght discrepancy; therefore both negative d positive stocks have a pitch of 64 holes the foot before processing.

rforation Shape

There has, too, been much discussion re- rding the shape of perforations. The most square perforation with rounded corners ed to-day on all positive stocks was intro- ced, in defiance of all then existing ndards, by Bell and Howell, whose per- ator was, and is, almost universally used. e previous shape of perforation is to-day ed only for negative; this has rounded sizes tead of straight, and it is rather easier secure an exact fit in the perforation for t pins used in camera motions.

und-Track Standards

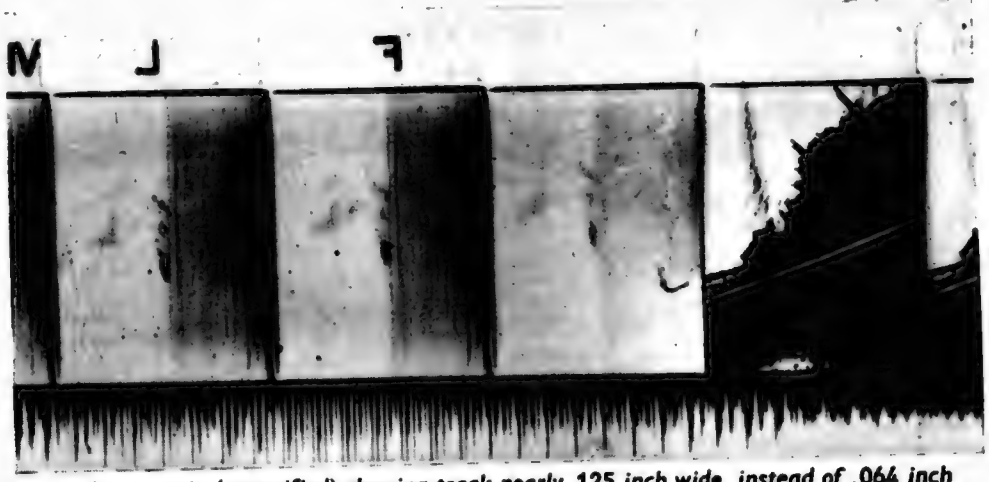
Of even greater importance than the picture ndards are the standards for the sound k and the sound head. A fundamental nciple was laid down some years ago by the erican standardising bodies, and has been firmed by the B.S.I.: that the modulated th of the variable area track should be than the width of the scanning beam, d the width of the variable density track uld be *greater* than that of the beam.

The reason for this is obvious. In the case the area track, it is important that the ks and valleys of the waves should be ly scanned, otherwise distortion will result, ile in the case of the density track there is advantage in making the track wider than beam, in that film weave will not alter the nned width of the track.

ckline Requirements

eference to a graph of the actual dimen- ns for the 35-mm. tracks and scanning m will show that in either type of track a k line separates the track from the per- ations on one side, and from the picture the other. The reason for this is to prevent cket-hole — frame-line noise. In the es of the normal variable area track and matted variable density (the latter used passages of low volume) the track asures .008 in. less than the scanning m. while the normal density track is in. wider. In either case there is a lati- e of .03 in. between the scanning beam and perforation edges, and .025 in. between the nning beam and the edge of the picture. ese widths should allow ample for inaccuracies in film or equipment, and also for film weave. That the standards are not always adhered to is shown by the film cuttings reproduced.

In the case of 35-mm. film, there is a very sound reason for the black line between the perforations and the track: that in processing, the developer may drip from the perforations and cause streaks in the track, which



A 16-mm. strip (magnified) showing track nearly .125 inch wide, instead of .064 inch

will be heard as a 96-cycle tone. This simple point is often neglected, as witness the piece of variable density film shown, the track of which runs right up to the perforation edge.

That departures from standard dimensions are not confined to 35-mm. film is shown by the piece of 16-mm. film illustrated which no standard sound head could scan. The allowances for 16 mm. are, notwithstanding its smaller size, actually greater than for 35 mm. The variable area track is .01 in. narrower than the scanning beam, and the variable density track .011 in. wider. There are, of course, no perforations to worry about, but there is a clearance of .015 in. between the edge of the scanning beam and the picture space.

Peak Chopping

It will be seen then that close adherence to the sound track standards is of first-class importance if satisfactory reproduction is to be assured, and faults such as sprocket-hole or frame-line noise or peak-chopping avoided. Most of the faults I fear arise in the laboratory, and I seriously suggest that any projectionist experiencing trouble from non-adherence to standards should advise his renter, whose print manager should (I say should!) demand a standard product.

Another useful feature covered by the new standards is a film core. It is obviously most inconvenient in the laboratory to have to handle reels of film with different sizes of cores, and therefore the core for all 35-mm. and 16-mm. films is standardised at 50 mm. in diameter.

Spools also are standardised in the 16-mm. and 8-mm. gauges, but unfortunately not for 35 mm. The reason probably is the existence of three different sizes of take-up spindle—apparently everybody lacks the courage to insist upon the one size only, probably because in America the standard is 5-16 in., while in this country $\frac{3}{8}$ in. is more general—quite rightly so, for the former size is rather inadequate to carry the weight of a double reel of film.

Work Ahead

There is still much standardisation work to be done in this country, notably in dimensional standards for such things as sprockets and rollers and screen sizes, and in other directions, in screen brightness, the performance of sound equipment, and other similar matters. The recent agitations by exhibitors refer, I gather, chiefly to ensuring the interchangeability of projector spares; there is certainly no reason why, for example, every projector henceforth made should not accommodate a standard intermittent sprocket, and why lenses should not always fit the lens mount; but other dimensional standards are less easy of attainment.

It is in any case probable that any work on these lines must await the end of the war, when one can be assured that the various organisations concerned—the B.S.I., the B.K.S., the K.M.A., the C.E.A. and the K.R.S.—will be able to get together. It would, I suggest, be useful if exhibitors who wax vocal on these subjects would be more explicit and state in definite terms just what they mean by standardisation and to what degree they wish it to be carried.

ELECTRICITY IN THE KINEMA

The eleventh article in the series "Electricity in the Kinema" by Mannin Kent is held over until the June issue of the IDEAL KINEMA

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REQUIREMENTS OF MODERN PROJECTION DESIGN

Advantages of a Single-Unit Model

THAT the projector, illuminant, and sound head must be conceived and designed as a single unit was the theme of R. H. Cricks's lecture last (Wednesday) night to the B.K.S. The need for minimising wear and tear of the film was also stressed, and suggestions to this end were illustrated by some remarkable figures indicating the relatively enormous stresses imposed upon the film during projection.

On the optical side, the ideal should be that in every kinema, no matter what its size, a screen of a size appropriate to the auditorium should be lit with a standard intensity, and with a variation of intensity across the screen falling within specified tolerances. Figures agreed in America, Germany, and this country allow an intensity between 7 and 14 foot lamberts, with a variation not exceeding these limits in any part of the screen, and from any part of the auditorium.

Every manufacturer of projection equipment should ensure that every installation complies with the standard requirements.

A point often overlooked is that the optical system of the arc lamp, the projector gate assembly, and the lens should have the same effective aperture.

The arc feed should be capable of running a double reel without attention. Some form of arc control is necessary, either by rotation of the positive carbon or by magnetic means; there is room for experiment on the latter, since a properly designed magnetic field can materially increase the light output.

The gradual depreciation of optical components suggests that some device should be provided to keep constant check on the light output.

Trouble at the Gate

The increasing aperture of modern projector lenses draws attention to an important factor: the avoidance of film buckle. The problem is twofold: first to reduce gate heat and so minimise buckle; and secondly, an improvement in gate design to hold buckled film flat behind the lens. A curved upper part of the gate would prove of assistance.

Methods of gate cooling include the construction of the gate as a hollow casting, through which passes a stream of water; air cooling; the use of a number of heat shields, gradually masking the light beam so that the minimum of stray light falls upon the actual gate; and the reflection of unwanted light and heat by means of a polished face behind the gate. In a suggested nethod, the drum shutter is made in the form of a turbine fan, drawing air through a viscous filter to cool the gate and heat-shields.

A projection rake raises difficulties of distortion and focus. The still photographer overcomes an analogous difficulty by the use of a tilting back. The gate of a projector might be made to tilt, preferably about the intermittent sprocket centre.

Emulsion Pick-Up

A cooler gate would help to overcome difficulties due to emulsion pick-up. The invariable cause of this is some cavity or scratch in the gate runners, in which emulsion lodges, bakes hard, and acts as a small chisel, gouging out a groove from the edges of the film, and straining the perforations in doing so. The use of hardened and ground steel runners would assist in preventing this trouble; if the runners were made easily interchangeable, the projectionist might change them between reels, so ensuring a thorough cleaning.

The objection to any speeding up of the shift period is that of film wear. The calculated acceleration of the film reaches a maximum of over a mile per second, and the force required to produce this acceleration may be about 6 lb., applied 24 times per second, this, in addition to the friction imposed by the gate. If the gate could be constructed to exert tension only for the deceleration period, and not during acceleration, the force might be halved. The lifting gate is too complicated for the projector, but a similar principle might be applied electromagnetically. Theory would suggest that a short gate, rather than, as generally preferred, a long one, would reduce film wear.

Any attempt to reduce the efficiency of the shutter except by reduction of shift period seems pointless. The drum shutter and types of double shutters have the advantage of cutting off simultaneously from top and bottom of the picture.

Threading in Rack

The problem of racking does not seem to have received its due attention from the point of view of the projectionist. It is only of recent years that a method of threading in rack suggested many years ago by the lecturer was adopted: the provision of a duplicate aperture at the top of the gate, through which the picture could be viewed.

The lecturer suggested that an auxiliary optical system should be provided, projecting a small image of the film frame in the gate upon the wall of the projection room; it switching of the illuminant were interlocked with the intermittent movement and the rack ing lever, two frequent causes of mishap would be eliminated: threading while the intermittent sprocket is in motion, and returning the racking lever to its mid position.

Single-Unit Design

There are strong arguments in favour of constructing the mute and sound heads as a single unit: simplification of mechanical design, reduction of wows and of gear-tooth ripple. An important point is the isolation of the sound head from projector vibration which may be heard in the speakers, due to vibration of the exciter filament.

A practical point is whether the film path should be open or enclosed. It was suggested

Continued on next page

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For some time past, Solar mirrors have been unobtainable, due to the special chemicals required not being available. The Board of Trade, however, impressed with these claims and with the resultant economy in current consumption that can be effected, has authorised the resumption of manufacture, and have made the necessary chemicals available. The required glass is now being produced by Chance Bros.

As it will be some months before the mirrors reach the exhibitor, it might be wise to place orders well in advance.

In the meantime, a limited quantity of white glass mirrors are being made. Of greater interest to-day is the repolishing of resilvering of mirrors can shortly be undertaken by Mr Cotton's firm.

Special machinery has recently been developed for grinding the aspherical curvatures often used—parabolic and ellipsoidal. Hitherto, regrinding of these mirrors has been practicable in this country because of difficulty of producing the exact curve required. but Mr. Cotton states that this difficulty is now overcome, and any type of mirror can be accepted for polishing and resilvering.

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LENGTHENING THE LIFE OF FILM PRINTS

A N.A.T.K.E. Circular

THE following suggestions to preserve the life of film copies has been circulated to branch officers of the N.A.T.K.E. They have been compiled by a chief projectionist.

1. Fast rewinding is one of the main reasons for damage and scratches. Allow five minutes per thousand feet for very good prints, let that be your fastest. Examine every splice at every rewind.
2. Cut out that split spool when packing up, the next man will not thank you for it, and the work involved in spooling from films received with large centres almost always damages the leaders.
3. There is no reason why Standard dots should not be there for the entire life of the film, if you cannot see them because of a dark background in the frame, make an inch long white mark on the perforations, on the opposite side to the track on the motor starts, and overs with Chinese white. Never punch holes or otherwise deface the picture image, it's just another sign of your inability to do your job properly if you do.
4. Treat leaders and ends with loving care. If you double up do it with caution, placing the leaders and ends in their respective containers, and when packing off, see that the correct ones go on the correct reels. Be certain to place reels in correct containers, where a paper band is provided, fasten that round too. Place all containers in the transit cases vertically where possible, laying them flat will cause damage to the film if container lids come off in transit.
5. New or green stock should be waxed, never use oil or even vaseline on the running film, if you have wooden stakes in your stock use them in the gate for new films. Always wipe picture and sound tracks in projector mechanism every time a reel comes out. Watch for wear on all rollers, and keep jockeys distanced by two thicknesses of base. Remember, constantly tightening gate tension does not stop jump, look to your intermittent shoes first.
6. Keep your projection room free of dirt and dust, and this applies to the rewind room too, and the film bins; and make certain that the take-ups on your projectors are just sufficient and a little more than required to carry a spool full.
7. When film is being moved between box and rewind room, see to it that your junior does not let ends trail on the floor.
8. Make it a rule to do your very damnedest to be an ideal crew in handling what, after all, is renter's property, and try to think, if you can, of the man, a brother projectionist, who will have a whale of a lot of cussing to do, just because you have not seen fit to be as careful as you could have been. Remember, you who may be in a first-run house today may one day in the future find yourself in the show around the corner, showing umpteenth run, and just cussing the fellow who had the film before you.

Sheffield Watch Committee has decided that the licence for the Empire Theatre, Charles Street, be not issued until repairs to the premises have been completed.

EQUIREMENTS OF MODERN PROJECTION DESIGN

Continued from page xvi

t the disadvantages of the enclosed chanism could be overcome by construct- the door in Perspex, so that the whole of film path may be visible. The spool-box r might be made of the same substance.

point in projector design which falls short perfection is the take-up. Suggested im- vements are the use of ball-bearings, and provision of a spring buffer to eliminate snatch.

nge-over Devices

he whole of the picture and sound change- r should be made from either of two inter- nected switches, one by each projector. each switch there would be four positions, first for No. 1 projector, the second to start motor of No. 2, the third to effect the al change-over, and the fourth to stop the or of No. 1.

ndardisation

here has been much talk recently of stan- disation. But those exhibitors who have n urging this have a slightly different idea n that implicit in existing standards. herto, the insistence has been on the damental point that any film must be able of running on any projector. The of the exhibitor run rather on the lines ensuring that spare parts shall be inter- ngeable on all types of projectors. Within its, this is a perfectly legitimate basis of ndardisation which might form the subject "Recommended Practice" by the B.S.I.

N. MIDLAND SCHEME

To Reduce Film Damage

At the May Notts and Derby C.E.A. branch meeting, held under the chairmanship of Coun. J. Pollard, proposals for the formulation of a scheme under which experienced chief projectionists could give the benefit of their experience to other chief and second projectionists with a view to increasing the efficiency in projection-room staff and reducing damage to film copies was received from Stanley Gough. It was generally felt that such a scheme was practical and highly desirable from every viewpoint, and it was resolved that the following sub-committee be appointed and representatives of the N.A.T.K.E. be invited to join them in preliminary discussions:—Messrs. E. C. Morris, S. Gough, J. E. Harmston, and one representative each from Gaumont-British and Associated British Cinemas, Ltd.

Projectionette Rose Edwards, who has been trained at the Ritz, Warrington, by G. Hamilton, operating a Stelmar spot

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The Editor's Letter Box

DOES ANYBODY CARE?

Some Mutilation Experiences

THIS mutilation problem is one which promises to be with us for many moons to come, due in great part to the fact that in our projection rooms to-day there are inexperienced youths who do not care what condition a film is in when it is sent away. But there are faults elsewhere, also. Several weeks ago I had an occasion to ask for a wire to be sent to a renter of repute asking for a better copy of a film. When I received it I found, to my surprise, it took ten minutes longer to run than the copy already received, and was naturally astonished that such bad copies as first received should be in circulation, but, on the other hand, pleased that I was fortunate in receiving a good copy in exchange, due to the foresight of the renter in retaining such a copy.

Recently, cuttings from a film which I received in a very bad state were sent back to the renter: the film was really in good condition, but the cuttings proved that it was a clear case of bad handling by the previous user. To my mind the renter would have had no trouble to trace the offender. No acknowledgment of the cuttings have yet been received from the renter, and it makes one think: Does anyone trouble about this business at all? Or have I been for nearly twenty-four years in this business just what the American would term a "sucker."

I have heard projectionists say: "I don't trouble about my films nowadays and just stick them on and take a chance." Another will say: "What with Sunday work, etc., I've not the time to see to such junk."

Six days in a week I work, the same as any other projectionist, but for years I've been of the opinion that a film received for exhibition is either serviceable or unserviceable. If accepted, it should be examined, and repaired if necessary. As a projectionist, I consider this work one of my principal tasks.

Must I now in these times deteriorate to the level of some so-called projectionists, and think (as I'm positive many do to-day) no one seems to have a care about the condition of films to-day, so why should I?

I think it should be right for the renter to see his goods are in good order before hiring out, the same with films we know that go out perfect at first, but it's up to the renter to see that they remain in good order. If they come back from the users in bad condition through bad treatment, then it's up to the renter to take strict disciplinary action against the culprits.

Our trouble to-day seems like a disease, and I think if it had been treated in its infancy might have been cured, or, at least, could have been greatly lessened. Personally, I think it's up to the renters to find an antidote and use it. Conditions would soon change them I'm sure.

Projectionists adopting an attitude of despondency are, in my opinion, not helping matters at all, and until a scheme is eventually established that will check the maltreatment of film, everyone should make efforts to do his part by seeing that films receive their best attention at all times, if only in fairness to the next man. After all is not "fellowship" the keyword of our profession?

ARTHUR D. SULLIVAN, Projectionist
Regal Cinema, Kingsbridge, S. Devon.

HIGH VOLTAGE INSTALLATIONS

Code of Practice Issued

A CODE of practice for the planning of low- and medium-voltage electric wiring installations which was issued by the British Standards Institution in July, 1940, has now been revised and extended to cover high-voltage installations as well as those at low and medium voltage, and to cover larger installations than those originally contemplated.

The original portion of the code has been amended only in minor respects, and now constitutes Part 1 of the revised document. Part 2 deals with the high-voltage and large medium- and low-voltage installations. The revised code is issued as B.S. 1062-1941.

The code is one of a series of standards dealing with wiring installations, and amendment slips to some of the other numbers in the series have recently been issued as follows:—

PD 62. Amendments (No. 1) to B.S. 10... Wiring on Cleats.

PD 91. Amendments to B.S. 1064, Wiring... Conduit.

PD. Amendments to B.S. 1065, Outdoor ... tribution Systems.

Copies of these slips and the revised edition of B.S. 1062 may be obtained either from the British Standards Institution, 28, Victoria Street, London, S.W.1, or from the Institution of Electrical Engineers, Savoy Place, Victoria Embankment, London, W.C.2.

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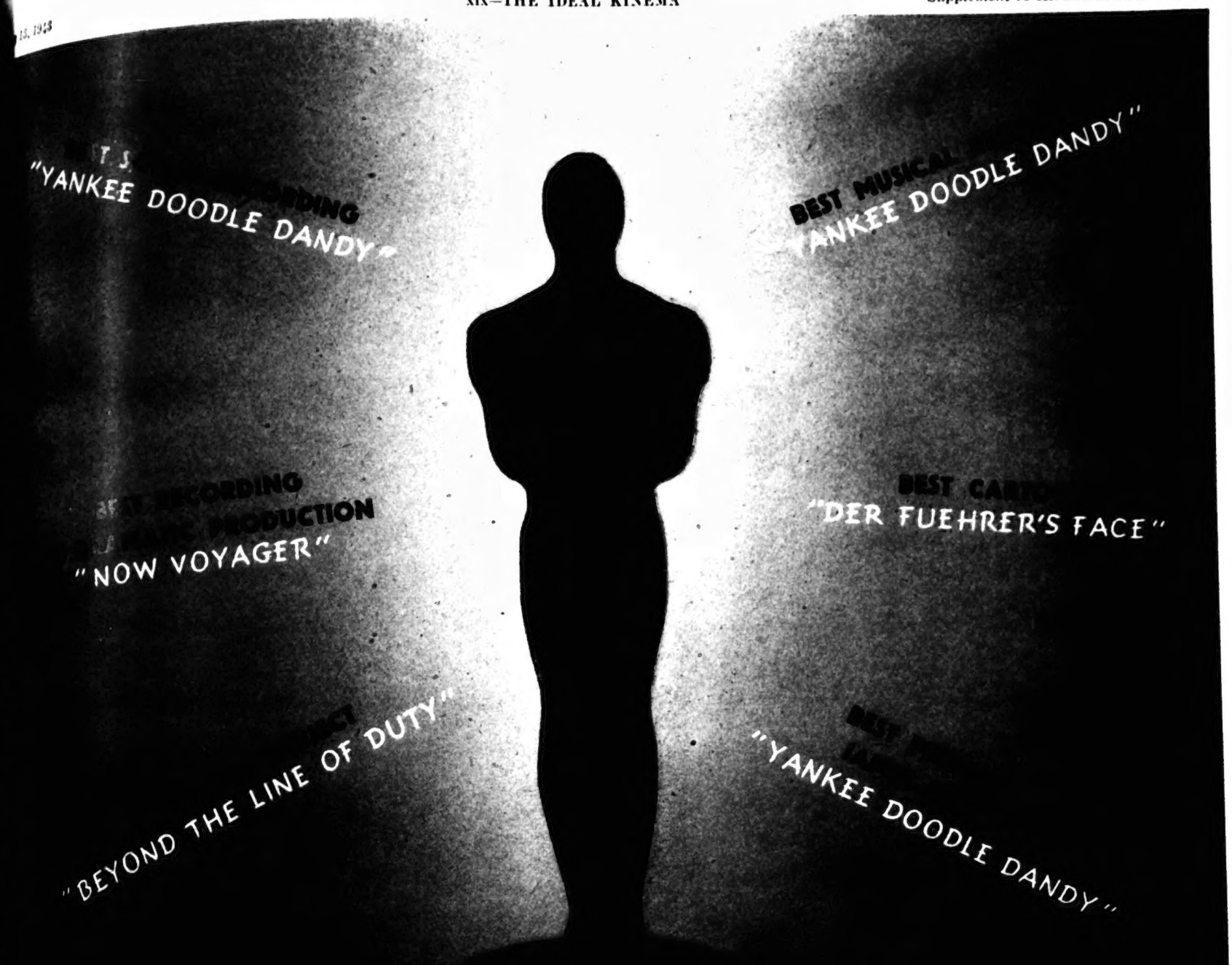

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